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Force Summer Jazz Dance Intensive: Keeping Jazz Dance History Alive... Full Force

Taylor Forsee

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DANC 461: Senior Thesis Project

FORCE SUMMER JAZZ DANCE INTENSIVE: *Keeping Jazz Dance history alive...full force*

TAYLOR N. FORSEE

Mentors:
Professor Judith Scalin
Paige Porter

In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 4th, 2012

FORCE SUMMER JAZZ DANCE INTENSIVE:

Keeping Jazz Dance history alive...full force

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Beginning Reflection: *September 1st, 2011*

Like most dancers in the Midwest I grew up in an entirely competitive Jazz Dance studio, and I really looked forward to continuing my passion for Jazz Dance throughout college.

However as I auditioned and applied for colleges it was brought to my attention the lack of accredited Jazz Dance programs throughout the country. I was fortunate enough to begin my Jazz Dance study at Western Michigan University, but this it only solidified my desire to bring Jazz Dance back into the world of College Concert Dance. As I researched ways to do this, I was blessed with the opportunity to transfer and continue my Jazz Dance studies at a much stronger Jazz Dance program, here at Loyola Marymount University.

When I first met with Paige Porter, my senior thesis mentor, I had high hopes for creating this elaborate traveling Jazz Dance Intensive that would go to all the dance programs in the country and teach a crash course on Jazz Dance History. Paige then reminded me that Rome (aka an accredited form of Jazz Dance that would be viewed as College Concert Dance) could not be built in a day. So we started with the baby steps. She then asked me to research what colleges had Jazz Dance, which colleges made it required to attend, etc, etc (*please look to pgs. 10-12 for research*).

I don't understand why so many college dance professors, and students as well do not view Jazz Dance in the same way as I. To me, Jazz Dance is more playful than all the other forms of College Concert Dance. You not only have the ability to interact with dancers on stage, but also the audience members as well. It is built off of free form and improvisation, which allows audiences to relate to it easier than more abstract intentions. These aspects became my principles for creating my program. I have to develop a program that focused on keeping Jazz Dance history alive, full force.

The colleges with "dance major" offered:

- 
- University of Washington
 - University of Oregon
 - Alonzo King's LINES Ballet/Dominican University
 - California Institute of the Arts
 - California State University-Dominguez Hills
 - California State University
 - Loyola Marymount University
 - Mills College
 - San Diego State University
 - University of California-Los Angeles
 - University of San Francisco
 - University of Southern California
 - University of Nevada- Las Vegas
 - Arizona State University
 - The University of Arizona
 - Brigham Young University
 - The University of Utah- Ballet
 - The University of Utah- Modern
 - Utah Valley State College
 - The University of Montana
 - University of Northern Colorado
 - The University of New Mexico
 - Austin Community College
 - University of North Texas
 - Oklahoma City University
 - The University of Oklahoma
 - Wichita State University
 - University of Nebraska-Kearney
 - University of Nebraska-Lincoln
 - University of Minnesota-Twin Cities
 - Iowa State University
 - University of Northern Iowa
 - Missouri State University
 - University of Missouri-St. Louis
 - Belhaven College
 - Berea College
 - Northern Kentucky University
 - Ball State University
 - Butler University
 - Indiana University - Dept of Kinesiology
 - Indiana University- School of Music- Ballet Depart
 - University of Wisconsin
 - Columbia College Chicago
 - Indiana College
 - Hope College
 - Bryn Mawr College
 - Oakland University
 - University of Illinois
 - Eastern Michigan University
 - St. John's College
 - Edwin-Wallace College
 - Western Michigan University
 - Kent State University
 - Berlin College
 - Ohio University
 - Ohio State University
 - University of Cincinnati
 - Wright State University
 - George Mason University
 - University of Richmond
 - Appalachian State University
 - East Carolina University
 - Elon University
 - University of North Carolina
 - Benedict College
 - University of South Carolina
 - Agnes Scott College
 - The University of Alabama
 - Florida State University
 - Jacksonville University
 - New World School of the Arts
 - Santa Fe College
 - Tallahassee Community College
 - University of South Florida
 - Anne Arundel Community College
 - Goucher College
 - University of Maryland
 - Allegheny College
 - Mercyhurst College
 - Point Park University
 - University of the Arts
 - Adelphi University
 - Bard College
 - Barnard College- Columbia University
 - Binghamton University- SUNY
 - Buffalo State College
 - Cornell University
 - Geneseo- SUNY
 - Hofstra University
 - Marymount Manhattan College
 - New York University
 - Potsdam- SUNY
 - Purchase College- SUNY
 - Sarah Lawrence College
 - Skidmore College
 - Stony Brook University- SUNY
 - The Ailey School - Fordham University
 - The College at Brockport- SUNY
 - The Juilliard School
 - University at Buffalo-SUNY
 - University of Rochester
 - Bennington College
 - Connecticut College
 - Amherst College
 - Mount Holyoke College
 - University of New Hampshire

The colleges with "Jazz Dance" offered:

- University of Washington
- California Institute of the Arts
- California State University- Dominguez Hills
- California State University
- Loyola Marymount University
- Mills College
- University of San Francisco
- University of Southern California
- University of Nevada- Las Vegas
- The University of Arizona
- The University of Montana
- University of Northern Colorado
- Austin Community College
- Oklahoma City University
- Wichita State University
- University of Minnesota-Twin Cities
- Iowa State University
- Missouri State University
- Belhaven College

- Northern Kentucky University
- Ball State University
- Butler University
- University of Wisconsin
- College of William and Mary
- Marygrove College
- Western Michigan University
- College of William and Mary
- Kenyon University
- Ohio State University
- The University of Akron
- University of Cincinnati
- Wright State University
- University of Richmond
- Appalachian State University
- East Carolina University
- Elon University
- University of North Carolina
- Benedict College
- University of South Carolina

- Agnes Scott College
- The University of Alabama
- Jacksonville University
- Santa Fe College
- Tallahassee Community College
- Anne Arundel Community College
- Goucher College
- University of Maryland
- Point Park University
- University of the Arts
- Binghamton University- SUNY
- Buffalo State College
- Geneseo- SUNY
- Hofstra University
- Marymount Manhattan College
- Skidmore College
- Stony Brook University- SUNY
- The Juilliard School
- University at Buffalo-SUNY
- Mount Holyoke College

The colleges with "Jazz Dance" required:

- California State University-Dominguez Hills
- California State University
- Loyola Marymount University
- Mills College
- University of Southern California
- University of Nevada-Las Vegas
- The University of Arizona
- Oklahoma City University
- Wichita State University
- Missouri State University

- Ball State University
- Butler University
- Hope College
- Marygrove College
- Western Michigan University
- Saint Joseph's University
- University of Alaska
- Wright State University
- University of Richmond
- East Carolina University
- elon University

- Benedict College
- Agnes Scott College
- The University of Alabama
- Jacksonville University
- Santa Fe College
- Point Park University
- University of the Arts
- Buffalo State College
- Geneseo-SUNY
- Marymount Manhattan College
- University at Buffalo-SUNY

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FORCE SUMMER JAZZ DANCE INTENSIVE:

Keeping Jazz Dance history alive...full force

By: Taylor Forsee

Mentors:

Professor Judith Scalin and Paige Porter

Force Summer Jazz Dance Intensive: *Keeping Jazz Dance history alive...full force* is a hybrid thesis, mixed between a research thesis and program development thesis. I had originally set out to create a traveling program that would visit all the dance programs in the country and teach a three-week crash course on Jazz Dance history. However, as I continued my research on how to do this, I found there to be very little creditability for Jazz Dance within the College Concert Dance World. This discovery led me to a shift in my thesis development. Instead of creating an elaborate scheme to force onto colleges, I started with the baby steps. I decided to create a program that emerging college students could attend on their own to begin the rebuild of Jazz Dance creditability.

I decided to create a mock-up Jazz Dance intensive as if it were to take place this summer. So I started with three one-week intensives throughout the summer months, June, July, and August. During the one-week intensive we would begin studying Jazz Dance history starting with African Jazz Dance, all the way to present day contemporary Jazz Dance. There would be technique classes offered classified by time period, as well as lecture halls. We would teach the foundations of how each style was created through lectures, texts, and films. The intensive would only allow 30 dancers each intensive period in order to guarantee mastery in each style, as well as individual attention to further each dancer in their own, personal Jazz Dance growth.

With the development of my intensive I had to think of audition requirements, budgeting, housing, and curriculum. All of which can be seen in the pages to follow. Along with the business aspect, I also wrote five lesson plans to go along with the flow of my intensive. My sole purpose for creating this program was to provide a summer intensive that focuses on the diverse techniques of jazz dance and its origins to college students.

I do plan to implement this program after I receive my masters in dance in a few years, in hopes that it can become a series of three week intensives offered in the summer in the West Coast, the Mid-West, and the East Coast regions----so keep an eye out in the near future!

Force Summer Jazz Dance Intensive Breakdown



Mission Statement: To provide a summer intensive that focuses on the diverse techniques of jazz and its origins to college students. The intensive will not only consist of various master classes in the styles of jazz, but also discussions on the artistry and integrity of such a controversial form of concert dance.

Curriculum: We will begin studying Jazz Dance history starting with African Jazz Dance to present day contemporary Jazz Dance. There will be technique classes classified by time period, as well as lectures. In the lectures, we will teach the foundations of how each style of Jazz Dance was created through texts and films. We only allow 30 dancers each intensive period in order to guarantee a quicker mastery in each Jazz Dance style, as well as individual attention to further each dancer in their own, personal Jazz Dance growth.

Location: Loyola Marymount University, in Los Angeles, CA. Hosted by the College of Communications and Fine Arts, Theatre

Dates: June 11th - 17th 2012, July 9th - 15th 2012, August 13th - 19th 2012

Pricing: Out-of-State students will be required to enroll in a housing plan through the hosted University. Out-of-State students will be provided with a roommate, given after full enrollment process. It is highly suggested that even In-State students enroll for housing, in order to take connected to this small Jazz Dance community being created over the week.

Week Intensive Price: \$450

With Housing: \$400-\$500 (Estimated Amount, full quote would be given after acceptance)

There will also be a materials fee, details given upon admittance. This fee would go towards special classes that would need extra things that the student could not buy on their own: therabands, chairs, hats, etc. All of which would be covered within the material fee for the session. The materials fee is subject to change per intensive based on the hired teachers.

Housing: In an ideal world, I would want all the students to live together within the dormitories on campus at the set college that would be hosting this event. Of course with staying on campus during non-school sessions come a lot of liabilities. Student Housing here at Loyola Marymount University for the year is approximately 13,070 dollars. Once divided up into weeks, I came to the estimated amount between \$300-400, so I added in extra for food. However depending on other events occurring on campus, price is subject to change.

Scholarship Program:

With every program, comes the issue of money. I would hate to turn away dancers who are really invested in contributing to the promotion of Jazz Dance history, due to lack off funds. Also I would like to reward students for having the passion to fight for such a controversial form of college concert dance by giving them the funds to participate in my program.

Each year I would like to give one full ride scholarship, as well as five partial scholarships to accepted students. The decision of the scholarship recipients will not only be based off of their stellar performance within the audition, but also by recommendation letters from their professors, and a personal interview with me at the audition.

If the student would like to be considered for a scholarship I would need to personally interview them at their time of audition. I would do this so I can really get a better understanding of what their intention or purpose of attending my program is. As I have stated before and want to emphasize again- I am not making this program to develop a "brand name" of flashy commercial Jazz Dance, but rather a growing and developing academic environment.

Audition Requirements:

As I sat down and reflected with my mentor, we began to discuss the type of student I would want to attend my intensive. I wanted to develop a program that would build an academic reputation and would be strongly supported by dance programs throughout the country. In order to build this reputation, I had to turn my intensive into a selective process. Which lead me to the following requirements:

-Must be enrolled in College or University setting

-Must be at a sophomore, junior, or senior class standing

My main reason for not allowing freshman to audition for my program is due to the lack of enough college dance influence. Freshman year can be very overwhelming just coming out of the competitive world. I do not my program to be an "escape" from college concert dance world, but rather an extension of it. I believe in order to fully develop this program, I would need students who have been fully immersed within the college dance world and ready to challenge their artistic abilities.

How would I run my auditions?

I plan on having three separate auditions throughout the country, in order to attract a variety of dancers and style genres to my program. I would start out auditioning at three of the most popular Jazz Dance cities, Los Angeles, New York City, and Chicago. I would rent studio space for these auditions, which would cost around \$40-50 an hour depending on the studio, or set availability.

I would begin my audition with a master class in one of the styles of Jazz Dance that I would be investigating through my program. This is where I would make the first cut of dancers. I do not want to cut dancers based on skill or technique level, but rather their working methods of discovery within the class. I am looking for dancers that are in the process of developing their artistry within Jazz Dance, not just trying to whip out a triple leg turn into a double axle into the middle splits. In order to make my program worthy to be supported by a college, there has to be a deeper level of discovery happening within the students.

After this cut, I would like to see each dancer perform a 1:30 minute solo in their style, so I can really see whom each dancer is. I want to be able to see what their strengths are, in comparison to their weaknesses.

What is required to bring?

-Headshot and resume

-\$25 audition fee

-All shoes: tennis shoes, combat boots, heels. Preparation is key.

FORCE

Jazz Dance Company



In order to begin the development of my program, I have also begun the process of establishing a Jazz Dance Company-Force, a completely separate project from my senior thesis. However, in order to begin the building of my reputation for keeping Jazz Dance history alive correctly, I have committed to creating my own company, based here in Los Angeles. In order to keep this a academia-based concept, I am only allowing students or graduates of colleges perform within my Jazz Dance company. This is to emphasize the importance of a dance degree within the Jazz Dance world. My hope is that I can build a strong following of college students with my company so that students would want to take master classes from my company members. I will also have my company repertoire taught during the intensive to stimulate a rehearsal process that will result in a full-length company show at the end of the week. Along with this, I will offer a year contract to one dancer within the intensive based their integrity and working methods throughout the rehearsal process.

MOCK SCHEDULE FOR ONE-WEEK INTENSIVE

Monday: Opening Day

9am: Check-in/Breakfast/Etc

10am-11am: Warm-up

11am-12:30pm: Group A-Contemporary

Group B-Jazz Technique

12:40-1:40pm: Lecture #1-*Timeline, Overview of styles and principles*

1:45pm-2:45pm: LUNCH BREAK

3:00pm-4:30pm: Group A-Jazz Technique

Group B- Contemporary

5:00pm-Audition for Choreography Placement

Approximately **6:00pm-6:30pm:** Dinner Meet and Greet

8:00pm-Released for the day

Tuesday: Choreography Placement is told- Posted at 9am

9:00am-9:45am: Film Viewing (*Sweet Charity*)

10:00 am-10:45am: Warm-Up

11:00am-12:30pm: Group A-Musical Theatre

Group B-Fosse Technique

12:40pm-1:40pm: Lecture #2- *Broadway History*

1:45pm-2:45pm: LUNCH BREAK

3:00pm-4:30pm: Group A: Fosse Technique

Group B: Musical Theatre

4:30pm: Released for dinner, come back at designated rehearsal time

5:00pm: Rehearsals begin

10:00pm: Rehearsals end

Wednesday: Cultural Jazz

9:00am-9:45am: Film Viewing (*Revelations-Alvin Ailey*)

10:00 am-10:45am: Warm-Up

11:00am-12:30pm: Group A-Latin Jazz

Group B-African Jazz Dance

12:40pm-1:40pm: Lecture #3-*Beginning of Jazz: Roots*

1:45pm-2:45pm: LUNCH BREAK

3:00pm-4:30pm: Group A: African Jazz Dance

Group B: Latin Jazz

4:30pm: Released for dinner, come back at designated rehearsal time

5:00pm: Rehearsals begin

10:00pm: Rehearsals end

Thursday: Past vs. Present

9:00am-9:45am: Film Viewing (*That's Dancing*)

10:00 am-10:45am: Warm-Up

11:00am-12:30pm: Group A-Historical Social Jazz Dances

Group B-Jazz Funk

12:40pm-1:40pm: Lecture #4- *Social Dances from 1950's to Present*

1:45pm-2:45pm: LUNCH BREAK

3:00pm-4:30pm: Group A: Jazz Funk

Group B: Historical Social Jazz Dances

4:30pm: Released for dinner, come back at designated rehearsal time

5:00pm: Rehearsals begin

10:00pm: Rehearsals end

Friday: Performance Day

9:00am-9:45am: Film Viewing (*Music Video Line-ups*)

10:00 am-10:45am: Warm-Up

11:00am-12:30pm: Group A-Hip-Hip

Group B-Contemporary Jazz Technique

12:40pm-1:40pm: Lecture #5- *Jazz Dance Today*

1:45pm-2:45pm: LUNCH BREAK

3:00pm-4:30pm: Group A: Contemporary Jazz Technique

Group B: Hip-Hop

4:30pm: Released for dinner, come back at designated tech time

5:00pm: TECH OF SHOW

8:00pm: COMPANY SHOW

Lesson Plans

Lesson Number One: Overview of Jazz

This lesson will be solely organized around a brief overview of the various styles we will be diving into, and where they lay on the Jazz Dance Time Line from the 1800s to the 1940's.
(Jump Into Jazz By, Minda Goodman Karains and Esthery Pryor)

Year	People	Dances	Shows	Events
1800s		Cakewalk	Minstrel Shows	Fugitive Slave Act of 1859, Black Spiritual Music
1900s		Eagle Rock, Slow Drag, Buzzard's Lope, Buck-and-Wing	Vaudeville	
1910s	Vernon and Irene Castle	One-step dances, Castle Walk, Fox Trot, The Shuffle, Snake Hips, Funky Butt, The Big Apple		World War I, Record players
1920s	Josephine Baker, Bill "Bojangles" Robinson	Charleston, Black Bottom	<i>Shuffle Along, Runnin Wild</i>	Dixieland Jazz, Talkies
1930s	Busby Berkely, Fred Astaire, Ginger Rogers	Jitterbug, Boogie-woogie, Lindy-hop	<i>42nd Street, Flying Down to Rio, On Your Toes</i>	Big Bands, Savoy Ballroom, The Depression, Dance marathons
1940's	Agnes de Mille, Jerome Robbins, Gene Kelly, Jack Cole, Katherine Dunham		<i>Okalahoma, One the Town, Fancy Free, Pal Joey, Anchors Away, Cabin in the Sky</i>	World War II

Lesson Number Two: Broadway History

Introduction: As the end of the World War I was nearing, Americans were looking forward to the new years of re-growth and wealth. During the 1920's the jazz dances that came forward were influenced by American's need to cut lose and be free again without the weight of war on America's shoulders. The direct growth of jazz dance during this era could be linked to the creation of Dixieland jazz music. This music, with it's quick ragtime beat, spread quickly through New Orleans, Chicago, and finally to New York.¹ Dixieland jazz music was based off of ragtime music but it added speed so that it gave the music more time to let the body move at a much more rapid pace. With increasing the pace of the body came abilities to let loose and break away structured dancing. This time period also began the development of Broadway musicals. This newfound form of entertainment and performance gave jazz dance another edge in the rapidly growing dance world. With shows like "*Runnin Wild*" and "*Shuffle Along*" coming out in America dances such as the Big Apple, Black Bottom, and Charleston gained their own following and popularity. It was then that jazz dance gained the respect of ballet and modern dance choreographers and entered the Broadway stage.

Examples:

Agnes de Mille's- *Oklahoma!* (1943): A musical comedy.

Jerome Robbins'-*On the Town* (1944): Ballet choreographers became involved in the dance sequences.

Jerome Robbins'-*Fancy Free* (1944): he incorporated the newer, freer, and more rhythmic jazz dance form.

Lesson Number Three: Beginning of Jazz-Roots

This class will be based off of African Jazz up until the beginning of social dances.

Introduction: Today, America is known as the land of ample opportunities, but it was a long and challenging road to gain the status of a free, democratic society. Our country has been through many historical events and major cultural changes to be able to offer such privileges to our citizens, and along that bumpy road jazz dance was created. In a time where America was a struggling, developing country, jazz dance, on the contrary, was a rapidly developing art form. The many forms of jazz dance found in America reflect our ever progressing, diverse culture. Even though jazz dance has such a strong and stable foundation in the dance history of our country, much like most of our cultural elements, jazz dance did not have its origins created here in America.

Topics to be discussed:

- Rhythmic quality of West African music: basic drumbeats and grounded movement *(have half of students create a beat on floor and other half dance in as low pli  as possible, switch out groups)*
- Discuss difference in African body isolations, and European dance isolations
- Slave History, starting from 1510- to Fugitive Slave Act of 1959. *How did this affect African Jazz Dance development?*
- Minstrel and Vaudeville Shows, dancing black-face. *How did America incorporate these dancing styles in our art form?*
- What dances developed in the Vaudeville Shows? *(Eagle Rock, Slow Drag, Buzzard's Lope, and Buck-and-Wing)*
- Jazz Dance as a history of black invention and white exploitation.
- Introduction of social dances

Lesson Number Four: Social Dances of 1940s-Present

Year	People	Dances	Shows	Events
1950s	Michael Kidd, Matt Mattox, Cyd Charrise, Debbie Reynolds, Alvin Ailey	The Madison, The Birdland, The Bop, Locomotion, Mashed Potatoe, The Chicken	<i>An American in Paris, Seven Brides for Seven brothers, Guys and Dolls, Singin' in the Rain, West Side Story</i>	Korean War, Pimp walk, Rock and roll music, American Bandstand, Soul Train
1960s	Luigi, Gus Giordano, Dom Campbell	The Twits, Line dances, The Stroll, The Hustle, Campbellock	<i>Cabaret, Sweet Charity</i>	Motown, TV variety shows, discotheques, psychedelic era, hippies
1970s	Michael Bennett, Bob Fosse, John Travolta, The Lockers	Disco dance, Locking, Breaking, Electric Boogaloo, The Good Foot	<i>Grease, A Chorus Line, Cabaret, All That Jazz, Dancin', Saturday Night Fever, The Wiz</i>	Aerobic dance, Dance Theatre of Harlem, Hubbard Street Dance Chicago
1980s	Andrew Lloyd Webber, Michael Jackson, Joe Tremaine	The Moonwalk, The Wap, Running Man, Roger Rabbit, Robocop	<i>Cats, Fame, Flashdance, That's Dancin'</i>	MTV, "Thriller", "Beat It", "Billie Jean"
1990s	Tommy Tune, Ann Reinking	Hip-hop, New School	<i>Guys and Dolls, Crazy for You, Tommy, Showboat, Damn Yankees, Rent, Fosse</i>	Dance competitions
2000s	Susan Stroman		<i>Contact, Oklahoma, Thoroughly Modern Millie, Hairspray, Center Stage, Chicago</i>	

Lesson Number Five: Jazz Dance Today

Lecture Reading:

Like every fad there is always a point of regression, and jazz dance had one as well. During the 1990's there were very few new choreographers stepping out and creating new movement to share with the dance world. Another downside during this time was the AIDS epidemic. Unfortunately jazz dance lost many of its big name jazz dance choreographers to this epidemic. This loss of such innovative choreographers was the beginning of the confusion on what jazz dance today is. A professional New York jazz dancer, Dan Hogan says, "Today's jazz dancers are not even sure what they are doing is jazz."ⁱⁱ This was an era where interest in jazz dance and Broadway seemed to be fading away. Not only did American jazz dance lose its inventors, but it also lost many of the well-trained assistants, performers, scholars, and dance partners. With very little jazz dancers remaining to carry on the strong technique legacy, jazz dance quickly began to diminish. Luckily about seven years into this regression of jazz dance, world famous choreographer Bob Fosse brought forward a brand new idea for the future of jazz dance. At this time Bob Fosse began developing his own form of jazz dance technique, the Fosse style. Fosse's new movement began the slow and steady regain of jazz dance in the world of dancing and paved the way for the time era of jazz dance.

In the 2000's, jazz dance has become a very well known and popular style of dance. Jazz dance can be found everywhere, from industrialsⁱⁱⁱ to commercials to cruise ships to awards galas. There are many different styles of jazz dance in today's society, which are mostly broken down by what city the dancer is in. The three main dance cities today are New York, Los Angeles, and Chicago, each city training their own style of jazz dancers. Jazz dance has also expanded to competitive venues for younger jazz dancers. With the introduction of the competitive style of jazz dance came many controversies, most geared towards the preservation of the actual art form of jazz dance. Jazz dance has continuously been a growing and changing art form with no definitive settle in sight. As jazz dance continues to succeed and fail throughout the years, new forms of jazz dances will continue to thrive through and create new ways of moving to music. Today's views of jazz dance are a whole other chapter to be researched and discovered. However very little documentation has been done thus far, causing American jazz dancers to question again, "What is jazz dance today?"

Discussion Points:

- What are the various styles offered today?
- How many college programs today still offer jazz?
- What do we believe to be the reasoning for this diminish in the jazz dance world?
- What do we need to do in order to rebuild the academic reputation of jazz dance?
- If we were to begin a textbook today on Jazz History 1990-2012 who would be in it?

Force

Summer Jazz Dance Intensive

For Details, Contact:

Taylor Forsee
Founder and Director of Force

Website: <http://taylorforsee.com>

Press Release

**A summer Jazz Dance intensive that is keeping
Jazz Dance history alive, full...FORCE!**

Los Angeles, CA: June 11th-17th, July 9th-15th, and August 13th-19th 2012 hosted by Loyola Marymount University's Dance Department.



Our Mission: To provide a summer intensive that focuses on the diverse techniques of jazz and its origins to college students. The intensive will not only consist of various master classes in the styles of jazz, but also discussions on the artistry and integrity of such a controversial form of concert dance.

Taylor Forsee (B.A in Communications and Fine Arts) has created a collegiate program that will give students the opportunity to begin studying Jazz Dance history starting with African Jazz Dance, to present day contemporary Jazz. There will be technique classes classified by time period, as well as lectures. In the lectures we will teach the foundations of how each style of Jazz Dance was created through various texts and films. We only allow 30 dancers each intensive period in order to guarantee a quicker mastery in each Jazz Dance style, as well as individual attention to further each dancer in their own, personal Jazz Dance growth.

As well as being able to participate in a educational intensive, all dancers enrolled in the Force Summer Jazz Dance Intensive will be given the opportunity to learn repertoire to perform on a full-length company show at the closing of the week intensive. This will also give the dancers the chance to receive a year contract with Force Jazz Dance Company, Taylor's LA based company that emphasizes the beginning foundations and structures of Jazz Dance.

For audition requirements and scholarship opportunities, please refer to the pamphlets enclosed with this message. Feel free to also directly contact Taylor with any questions.

For Release 2 p.m. GMT, April 22nd, 2012

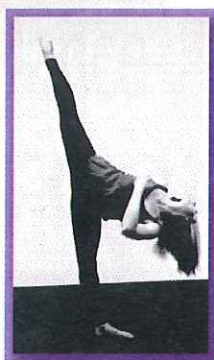
FORCE

Keeping Jazz Dance history alive, full....

FORCE

Mission:

To provide a summer intensive that focuses on the diverse techniques of jazz and its origins to college students. The intensive will not only consist of various master classes in the styles of jazz, but also discussions on the artistry and integrity of such a controversial form of concert dance.



Curriculum:

We will begin studying Jazz Dance history starting with African Jazz Dance, all the way to present day contemporary Jazz. There will be technique classes classified by time period, as well as lectures. In the lectures we will teach the foundations of how each style of Jazz Dance was created through texts and films. We only allow 30 dancers each intensive period in order to guarantee a quicker mastery in each Jazz Dance style, as well as individual attention to further each dancer in their own, personal Jazz Dance growth.

Dates:

June 11th 2012-June 17th 2012
 July 9th 2012-July 15th 2012
 August 13th 2012-August 19th 2012



All 2012 intensives will be hosted at Loyola Marymount University in Los Angeles, CA

Pricing:

(Scholarships are available upon audition and interview)

Out-of-State students will be required to enroll in a housing plan through the hosted University. Out-of-State students will be provided with a roommate, given after full enrollment process.

Week Intensive Price: \$450

With Housing: \$400-\$500

There will also be a materials fee, details given upon admittance.

Audition Requirements:

- Must be enrolled in College
- Sophomore, Junior, or Senior status
- Prepare to take a Jazz style master class, as well as perform a 1:30 solo
- If you cannot attend given audition times, video submissions are accepted.
- Headshot and Resume needed
- \$25 Audition Fee

Audition Dates:

NYC (Steps Dance Studio): March 25th, 2012
 Chicago (Visceral Studio): April 22nd, 2012
 LA (Millennium Dance Complex): April 29th, 2012
 Video Submissions Due Via Mail by May 1st, 2012

Scholarship Submissions:

Each year we will give out **ONE FULL RIDE** scholarship per intensive, and **FIVE PARTIAL** scholarships. Please see our audition flyer for more information on scholarship requirements each year.

Meet the founder/director:

Taylor Forsee (B.A Communications & Fine Arts from Loyola Marymount University)

Taylor first created the idea to develop an academic jazz intensive while she was enrolled at Western Michigan University as a freshman. As she continued on her path in the college dance world, she ended up graduating from LMU. She grew up in a strong competitive jazz studio and she craved to continue her passion of Jazz Dance throughout college as well. This was where she discovered the lack of Jazz Dance represented positively in college concert dance. She proceeded to dive into her Jazz Dance studies in order to provide and create a venue for other college dance majors looking to continue in the field of Jazz Dance on a more academic and accredited level. This then inspired her to start her development of **FORCE Jazz Dance Summer Intensive** through LMU's guidance, as well as her own LA based Jazz Dance company, **FORCE**, which emphasizes the beginning foundations and structures of Jazz Dance.



All dancers at the Force Jazz Dance Summer Intensive will be given the opportunity to learn repertoire to put on a full-length company show at the closing of the intensive week. This will also give the opportunity to audition to receive a year contract with Force Jazz Dance Company.

African Jazz Dance

Vaudeville

Fosse Technique

Musical Theatre

Social Jazz Dance

Ballroom

Latin Jazz

Modern Jazz Fusion

Contemporary

Jazz Funk

Lyrical Jazz

Burlesque

Commercial Jazz

A special thanks to Paige Porter
for the guidance along this
journey and keeping my Jazz
Dance dreams alive, full...

FORSEE

-Taylor Forsee

FORSEE

Summer Jazz Dance Intensive
Hosted by: Loyola Marymount University
in Los Angeles, CA

June 11th 2012-June 17th 2012
July 9th 2012-July 15th 2012
August 13th 2012-August 19th 2012

Keeping Jazz Dance
history alive, full...

FORCE

Summer Jazz Dance Intensive

Located at Loyola Marymount
University in Los Angeles, CA

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All dancers at the Force Summer Jazz Dance Intensive will be given the opportunity to learn repertoire to perform a full-length show at the conclusion of the intensive. This will also supplement as an audition for a year contract with Force Jazz Dance Company, based in Los Angeles, CA.

Audition Dates/Locations

NYC (Steps Dance Studio):

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Chicago (Visceral Studio):

April 22nd, 2012

LA (Millennium Dance

Complex): April 29th, 2012

Closing Reflection: *April 22nd, 2012*

Today, I believe jazz dance can be found everywhere. There is jazz dance on commercials, film, cruise ships, award galas, and even the stage. There are so many different styles of jazz dance in today's society; which is a strength, yet a weakness all the same. In today's society, I have begun to notice a shift into cliques. Jazz dance today is broken down into groups, mostly by what city the dancer is trained in. The three main jazz dance cities today being New York, Los Angeles, and Chicago, each training their own style of jazz dancers.

Jazz dance has also expanded to competitive venues for younger jazz dancers. With the introduction of the competitive style of jazz dance came many controversies, most geared towards the preservation of the actual art form of jazz dance. This form of jazz dance, once an outlet for introducing dance to popular culture, is actually what I believe to be the foundational point of when jazz dance lost all creditability. Instant gratification being the key. Our society today wants things done fast; time is money. However hasn't the phrase, quality over quantity, always seems to prevail? This is a theory many present day jazz choreographers and producers need to consider. When you ask yourself, "Where has the art gone?" You most likely never gave it the time to show up.

This is something I plan to change- one choreographic piece, one week intensive, and one lecture at a time. I can bring jazz dance history back to life, full force.

-Taylor Forsee

Taylor Forsee

Keeping Jazz History Alive, Full Force

05/04/12

Senior Thesis: Perspectives Essay

Today, America is known as the land of ample opportunities, but it was a long and challenging road to gain the status of a free, democratic society. Our country has been through many historical events and major cultural changes to be able to offer such privileges to our citizens, and along that bumpy road jazz dance was created. In a time where America was a struggling, developing country, jazz dance, on the contrary, was a rapidly developing art form. The many forms of jazz dance found in America reflect our ever progressing, diverse culture. Even though jazz dance has such a strong and stable foundation in the dance history of our country, much like most of our cultural elements, jazz dance did not have its origins created here in America.

Jazz dance has its own unique energy in comparison to other forms of dance such as modern or ballet. To fully understand where jazz dance's energy comes from, a dancer must take a look into the collective society of West African people. Let's take a hop, skip, and a jump back into a place where dance was filled with basic drumbeats and grounded movement. This stomping of feet and clapping of hands to these basic rhythms was the beginning of a rare art form, African jazz dance.^{iv} Dance is still found in almost every element of life in Africa. Whether it is in celebration or mourning, dance is used as a form of functional communication. "Just as it was impossible for West African to conceive of music without dance, it was impossible for them to imagine an individual without a group."^v This quote from the book *Jazz Dance Today*, written by Lorraine Person Kreigel and Kim Chandler-Vaccaro, explains just how important community building was to the foundations of jazz dance. In these West African communities strong ties were formed due to the importance of community art making. In this culture, expression was encouraged and shared among each other because Africans give themselves to the greater good of the community.^{vi} The jazz dance form of African movement resembles the concept of a pulsating body. This pulsation is accomplished by dancing very low

to the ground, with bent knees, and emphasized body isolations.^{vii} This style differed greatly from the other forms of dance found across the world, especially in comparison to the rigid and structured motions of European dancing. European dance focused on isolating movement in only certain areas of the body such as the arms, legs, and head placement. However African dance moves all parts of the body. Bending of the arms, legs, torso in an angular motion, to then scuff, stamp, and hop created an asymmetrical way of moving the body in a fluid manner.^{viii} Today this style of movement is viewed as a collective form of jazz dance, but if we were to actually go back in time, we would see that there were many forms of jazz dance in Africa, one for each tribe. Each tribe has set ritual dances for all occasions, these unique dances helped distinguish each tribe from one another. One can classify the dances according to their rhythms, which change depending on the type of ritual being performed. No two rhythms in a dance are alike. The music in Africa included polyrhythms, numerous rhythms at once layered together, and the dancers often would move each body part to a different beat.^{ix} Each rhythm and its choreographed dance is unique in it's own way. This use of rhythm is the distinct fundamental component of jazz dance and could be later found in music such as ragtime, jazz, and rock'n'roll.

African slaves were first brought to Latin America around the year of 1510, and, as the slave trade began to rise, it was only a matter of time before slaves were found in Northern America as well. In America most slave owners allowed music and dance within the slave culture, but African ceremonies and crafts were prohibited.^x The many attempts of slave uprisings caused this privilege to not last very long in America. After the slave owners passed the Slave Act of 1740, African slaves were no longer allowed to perform their native music and dances. Luckily, for the development of jazz dance, this act did not stop the slaves from practicing their dancing and keeping their culture alive. Instead they made music by clapping their hands, stomping their feet, and using their voices.^{xi} As time began to go forward,

Americans gradually began to introduce European music and dances to the slaves. This introduction began the, soon to be, long fusion of West African music and the traditional dances of Europe. The beginning form of jazz can only be found in the original movements of the African people. Many influences of the African form of jazz dance could be found as Americans began to develop jazz dance into an American art form. Authors Minda Goodman Kraines and Esther Pryor of *Jump into Jazz* believed that white Americans not only used these influences in the actual elements of jazz dance, but also through the use of movement and musicality.^{xii} They were not the only authors to believe in where the foundations of jazz dance's influence came from. Along with the fusion of music came the fusion of jazz dance technique. Authors Kriegel and Vaccaro stated that: "*Gradually, in this way, the rhythms, purpose, and soul of West African music dance traditions began the centuries-long fusion with the harmonies and melodic structures of European music*". As Americans began to notice their love for the slaves' music and dance in the nineteenth century, whites began to teach their slaves European hymns and popular songs and dances so that the slaves could be used to bring a more European style of entertainment to Americans.^{xiii} In minstrel shows, Americans originally parodied what they believed to be the lives of slaves with music and dance. The shows varied depending on the number of performers and the degree of improvisation. Before the enactment of the Fugitive Slave Act of 1850 whites were found to be performing these minstrel shows. However, after the Fugitive Slave Act of 1850, a large number of blacks began replacing the black-faced white minstrel performers as they migrated north. The minstrel show was mostly a southern form of entertainment, until the African form of jazz dance mingled with minstrel shows and introduced the cakewalk.^{xiv} The cakewalk was originally an African form of social dance where couples walked around in a circle in competition for a prize, preferably for a cake. After the cakewalk was introduced the minstrel shows took this form of dance and found more theatrical version to

give the shows a grand finale. The addition of the cakewalk to the end of each performance gave the minstrel shows their popularity nationwide. Instead of competing for a cake prize with dance, they competed by parading in circles showing off their high kicks and innovative struts. The minstrel shows, once performed with white performers, were only the beginning of African incorporated dance that was beginning to be developed throughout America.

As the popularity of minstrel shows grew, new forms of jazz dance proceeded to grow as well. The next form of jazz dance that was introduced was Vaudeville. There were many types of dances that were developed during the era of the Vaudeville shows; Eagle Rock, Slow Drag, Buzzard's Lope, and Buck-and-Wing.^{xv} The buck-and-wing was the most unusual of these dances due to its nature to be performed on the offbeat, or upbeat of the music. The Irish jig and English clog influenced the creation of this new dance. The buck-and-wing a development of fast footwork and legwork with very small upper body movement. African music was used as the basis, emphasizing the second beat, in the one-two counts in comparison to the emphasis on the first beat in European music.^{xvi} This new emphasis of beats in American music brought about the use of the musical term syncopation. This new approach was a major turning point in jazz dance; without the use of syncopation, there is no jazz. As the music continued to evolve and change, so did jazz dance. The buck-and-wing's unusual movement was then seen to develop into a more elegant style of jazz dance, soft-shoe. Soft-shoe dancing was very fluid and had a gliding element to it in comparison to the choppy feel of the buck-and-wing dances. The fast and tight movements had to be adapted as the aesthetic of music evolved into a more graceful melodic line.

Most of the dances developed in the Vaudeville time period were all forms of black social dances that were performed by whites and copied from black dancers in Europe and the black musical circuit.^{xvii} Even Vaudeville was much like the minstrel shows, an imitation of

black dancers performed by white dancers. As Vaccaro and Kriegel state, "It has been said that the history of jazz is a history of black invention and white exploitation".^{xviii} Whites would perform black dance and perform on a stage in black-face, and by doing this they took away the performance jobs of the actual inventors of the jazz movement, blacks. Even though black dancers were the sole reason for the development of Minstrel and Vaudeville shows, blacks struggled to gain a place in the jazz dance world as ensemble dancers. Discouraged, most black dancers then decided to move to Europe where they began introducing their innovative forms of jazz dance to the other side of the world. According to Pryor and Kraines, the decision to migrate to Europe was a success for black performers and they were well received by the European culture.^{xix} Josephine Baker, Buddy Bradley, and Sidney Bechet are among the many that experienced a successful career in dance due to their move to Europe.^{xx}

The minstrel period was only the beginning of the journey through jazz dance for America. As the period was rounding out, ragtime rhythms were becoming all the rage in America. Ragtime bands took the syncopated rhythms of buck-and-wing music and meshed it with a more structuralized feel. "Ragtime was an infectious rhythm that helped create a new era in music".^{xxi} With the new introduction of this music, hundreds of new dances were created and brought through the ballrooms in a five-year period between 1910 and 1915. All of these fast-paced dance fads that were indeed gone through quickly paved the way for the famous dance duo of Vernon and Irene Castle.^{xxii} The Castles took the hectic dances and codified them into more refined and elegant dancing fit for high-society circles. With this reform came the famous dance created by Harry Fox, the foxtrot, which is still performed today. As the world went to war for the first time, dancing grew once again in popularity. Dancing could be found in most public venues including restaurants and cabarets. This growth solidified the form of jazz music, where

brass instruments began to be introduced into the world of jazz dance, and record players came about, spreading the music beyond the reach of performance.^{xxiii}

As the end of the World War I was nearing, Americans were looking forward to the new years of re-growth and wealth. During the 1920's the jazz dances that came forward were influenced by American's need to cut lose and be free again without the weight of war on America's shoulders. The direct growth of jazz dance during this era could be linked to the creation of Dixieland jazz music. This music, with it's quick ragtime beat, spread quickly through New Orleans, Chicago, and finally to New York.^{xxiv} Dixieland jazz music was based off of ragtime music but it added speed so that it gave the music more time to let the body move at a much more rapid pace. With increasing the pace of the body came abilities to let loose and break away structured dancing.

This time period also began the development of Broadway musicals. This newfound form of entertainment and performance gave jazz dance another edge in the rapidly growing dance world. With shows like "*Runnin Wild*" and "*Shuffle Along*" coming out in America dances such as the Big Apple, Black Bottom, and Charleston gained their own following and popularity. During the 1920's the Charleston dance was the king of all dances. "It seemed you either Charlestone'd, or you didn't dance at all."^{xxv} The Charleston brought back body isolations, much like the black social dances that included hand clapping and foot stamping. Another large milestone during the 1920's was the introduction of talkies.

With this new craze, audiences left the musical world and spent their time in the movie houses. The years of the Depression effected America in many ways, not just in the stock market. Jazz dance thrived throughout the years of the Great Depression; even with no money, people still needed to dance. Dancing gave Americans an escape from reality for a few hours into

the world of jazz dance and big band music. Along with big band music came the era of swing music. Swing music was based off improvisation during big band music performances. With the musicians beginning to improvise as they played, a new form of jazz dance began to emerge as well. Swing music left much room for movement and improvisation. The beats were held much longer and had more space for movement to slow down and ride the melody. Two of the most popular dances of this time were the jitterbug and boogie-woogie. With these new forms of exciting movement developing in the dance world, television took the leap to capitalize on this opportunity. One man, Busby Berkley, really stepped up and brought forward a new, innovative way to shoot dance films, close-ups, and his trademark, over-head shots.^{xxvi} By 1933, two films introduced the Golden Era of dance films, *42nd Street* and *Flying Down to Rio*.^{xxvii} The two choreographers, Fred Astaire and Busby Berkley, paved the way for a new and important era of jazz dance. The releases of these two movies were only the beginning of the list of films that were produced during this era. So many stars were born in this time period, and jazz dance continued to be formed and molded in such a strong style of dance right into the 40's.

Just when Americans thought jazz dance was going to peak again, World War II stopped it in its tracks. With all the young men enlisting in the war efforts, the attendance in the dance clubs soon fizzled out. Along with the lack of people in the clubs, the more intricate forms of jazz music began to make dance moves much too complicated for the average citizen to keep up. As the social form of jazz dance began to fade out, professional training began to phase in.^{xxviii} During this time period there was a large emphasis on developing jazz dance into a more professional form of dance training. Jazz dance was shaping their discipline techniques off of modern and ballet training. In the earlier forms of jazz dance, formal training was not necessary to be a performer. However, as modern jazz dance was beginning to formulate professional training was becoming a mandatory element of jazz dance. Once this more formal jazz dance

was formed, jazz dancers were slowly gaining the respect of modern and ballet dance choreographers. Choreographers Agnes de Mille, Jerome Robbins, and Gene Kelly made their mark in the jazz dance world of Broadway and television and lead jazz dance into a whole new era of style and elegance. These three choreographers weren't the only ones capitalizing on the spread of jazz dance, Jack Cole, a trained modern dancer developed a new innovative style of jazz training technique.^{xxix} His training was centered around body isolations, and the natural flow of the body's movement from one motion to the next. His style emphasized the use of plié, compressed energy, and a great sense to be able to manipulate rhythm while dancing.^{xxx} Jack Cole was labeled the father of jazz dance in the 1940's and his new training technique really gave jazz dance a new name.

The next decade came with a brand new attitude. All the musicals and dances produced within the next fifty years had a serious theme. Broadway musicals became more geared toward real life scenarios, and social dance came to a standstill. As jazz dance became more and more professional, social dancing continued to diminish. Late into the 60's social dance made a bit of a come back with the Twist, but even then social dance never fully came back full force. Into the 70's, audiences became more interested in other types of entertainment forms. At this time there was a huge variety of music being introduced, so it took the spotlight from the world of dance. To get the attention back into the world of dance, choreographers began developing different styles of jazz dance for each music genre, this step however, did not grow popular overnight.

Like every fad there is always a point of regression, and jazz dance had one as well. During the 1990's there were very few new choreographers stepping out and creating new movement to share with the dance world. Another downside during this time was the AIDS epidemic. Unfortunately jazz dance lost many of its big name jazz dance choreographers to this epidemic. This loss of such innovative choreographers was the beginning of the confusion on

what jazz dance today is. A professional New York jazz dancer, Dan Hogan says, "Today's jazz dancers are not even sure what they are doing is jazz."^{xxx} This was an era where interest in jazz dance and Broadway seemed to be fading away. Not only did American jazz dance lose its inventors, but it also lost many of the well-trained assistants, performers, scholars, and dance partners. With very little jazz dancers remaining to carry on the strong technique legacy, jazz dance quickly began to diminish. Luckily about seven years into this regression of jazz dance, world famous choreographer Bob Fosse brought forward a brand new idea for the future of jazz dance. At this time Bob Fosse began developing his own form of jazz dance technique, the Fosse style. Fosse's new movement began the slow and steady regain of jazz dance in the world of dancing and paved the way for the time era of jazz dance.

In the 2000's, jazz dance has become a very well known and popular style of dance. Jazz dance can be found everywhere, from industrials^{xxxii} to commercials to cruise ships to awards galas. There are many different styles of jazz dance in today's society, which are mostly broken down by what city the dancer is in. The three main dance cities today are New York, Los Angeles, and Chicago, each city training their own style of jazz dancers. Jazz dance has also expanded to competitive venues for younger jazz dancers. With the introduction of the competitive style of jazz dance came many controversies, most geared towards the preservation of the actual art form of jazz dance. Jazz dance has continuously been a growing and changing art form with no definitive settle in sight. As jazz dance continues to succeed and fail throughout the years, new forms of jazz dances will continue to thrive through and create new ways of moving to music. Today's views of jazz dance are a whole other chapter to be researched and discovered. However very little documentation has been done thus far, causing American jazz dancers to question again, "What is jazz dance today?"

***VIEW FOOTNOTES ON PAGE 59

Dance Reflections

Western Michigan University

Fall 2008:

1. Music Fundamentals-Anders Dalhberg:

- a. We learned to:
 - i. Hear and feel musical rhythms, phrasings as a bridge to clearer execution of dance movements.
 - ii. Articulate rhythms and phrasing orally for use in the classroom and rehearsal, and in working with an accompanist.
 - iii. Recognize a variety of musical forms commonly used in dance.
 - iv. Read, write, and perform rhythmic notation.
- b. I also am now able to understand basic terminology, notation, and concepts in music to better communicate with an accompanist and composer.

2. Freshman Performance-Megan Slayter:

- a. I expanded my understanding of dance as an art form
- b. I developed a deeper understanding of the general skills necessary for a career in dance, including but not limited to: classroom and rehearsal etiquette, basic injury prevention and care, auditioning skills, and stage make-up techniques.
- c. I increased my ability to discuss and write about dance in an informed and personal way through active observation and accurate description of movement.
- d. I expanded my development of personal aesthetic through one's own experiences.

3. Jazz Two-Derrick Evans:

- a. I expanded my technical knowledge of proper jazz lines and placement.
- b. I developed my own personal style that can be shown through any type of combination.
- c. I worked on adding performance quality to my technical aspects of class.
- d. I learned to not force energy upon my movement, but to allow the energy to come flowing through me.
- e. I developed a warm-up that properly works for my own physicality for my future dance career.

4. Ballet One-David Curwen:

- a. I went back to the beginning fundamentals of ballet technique and dove in deeper in my analysis of how my body can be pushed to a new level of performance.
- b. I worked on my epaulement and use of port de bras in adding a special performance quality at barre.
- c. I worked and developed my form of attacking ballet moves with subtle reverberation through the rest of my body movement.
- d. I expanded my knowledge of codified ballet vocabulary.

Spring 2009:

5. Experiencing Dance-Kathy Williams:

- a. We learned and studied an introduction to the art of dance through historical and multi-cultural perspectives including direct experiences in the studio and viewing live and recorded performance.
- 6. Conditioning for Dancers-Carolyn Pavlik:**
- a. We discovered studies and activities which,
 - i. Introduced us to various methods of aerobic conditioning. Strength building, and flexibility stretching.
 - ii. Helped us to develop a deeper understanding and awareness of the body, breath, and movement.
 - b. The class gave us the information about the principles behind the various conditioning methods.
 - c. Also learned information that will enable me to make individual assessments of my own physical condition, thereby allowing me the ability to design an individualized conditioning program that is safe, effective, and realistic.
- 7. Jazz Three-Guest Teachers:**
- a. I learned how to pick up new styles of movement quickly, and worked on being able to perform this new style quickly as well.
 - b. I developed my own personal style of learning movement whether it be by observing the first few times, standing next to the teacher, or doing it full out in the back as they taught.
 - c. I was able to figure out which style of movement I was most comfortable with so I could develop my strengths, and strengthen my weaknesses.
- 8. Modern One-Whitney Moncrief:**
- a. Learned the following mode of weight shift in combinations of at least 16 counts in which there are more than one type of weight shift: undercurve, horizontal V-shaped.
 - b. Learned to perform the following torso actives while stationary and in locomotor phrases with different modes of weight shift: vertical, side tilt, contraction, arch, and combinations of these.
 - c. Learned the prescribed spatial relationship of body parts while performing movement combinations.
 - d. Worked on consistency in leg rotation, special attention to eye focus/projection and accent.
- 9. Ballet One-Sharon Garber:**
- a. I developed my personal mental discipline towards ballet class, and performance.
 - b. I am now able to hear a sequence spoken in word without demonstration and be able to transfer that into movement quickly.
 - c. I am able to now take a sequence and reverse it on my own without it being demonstrated and worked through.
 - d. I have now permanently solidified my knowledge of ballet terminology.

Fall 2009:

- 10. Western Dance Project-David Curwen:**
- a. Embarked on an intense experience with the learning and performing of choreography.
 - b. Discovered that the key to a successful performance is grounded in proper presentation, attitude and teamwork.

11. Jazz Three-Kirsten Harvey:

- a. Developed a working understanding in the skills of dance technique including efficient alignment, flexibility, clear spatial orientation and core strength while dancing at performance level.
- b. Developed the ability to learn longer movement sequences quickly and accurately, to reverse combos with little or no repetition, and remember all material from class to class.
- c. I now have a working understanding of the artistic aspects of dance performance and style including musicality, dynamics, intent, focus, and a personal connection to the material.

12. Ballet Two-Sharon Garber:

- a. I developed my personal mental discipline towards ballet class, and performance. I am able to use this quality to push myself into a deeper level of performance throughout the entire class.
- b. I am now able to hear a sequence spoken in word without demonstration and be able to transfer that into performance readiness by the end of class.
- c. I am able to now take a sequence and reverse it on my own without it being demonstrated and worked through and have it be performance ready within the class period.
- d. I have now permanently solidified my knowledge of ballet terminology, and am able to write and discuss all combinations in French ballet terminology.

Spring 2010:

13. Western Dance Project-David Curwen (Repeat):

- a. Embarked on an intense experience with the learning and performing of choreography.
- b. Discovered that the key to a successful performance is grounded in proper presentation, attitude and teamwork.

14. Jazz Three-Kirsten Harvey (Repeat):

- a. Developed a working understanding in the skills of dance technique including efficient alignment, flexibility, clear spatial orientation and core strength while dancing at performance level.
- b. Developed the ability to learn longer movement sequences quickly and accurately, to reverse combos with little or no repetition, and remember all material from class to class.
- c. I now have a working understanding of the artistic aspects of dance performance and style including musicality, dynamics, intent, focus, and a personal connection to the material.

15. Music Styles & Forms- John Griffin:

- a. I am now able to recognize styles and practices of different eras and cultures in order to develop an expanded repertoire of music choices for use with original choreography.
- b. Developed creativity skills by learning to use music as inspiration for choreographic images, themes, and content.
- c. I can recognize musical structure and forms for use in structuring original choreography.

- d. Developed analyzing skills to aid dancers in working with a composer. This includes by necessity, some familiarity with reading musical scores.

16. Ballet History-Sharon Garber:

- a. Learned a survey of the historical development of ballet including roots in 16th century European peasant and court dance forms, refinement and reform in the 17th and 18th centuries, Romantic and Classical periods of the 19th century, and trends of the 20th century, including modernism, Neo-classicism, and the influences of other dance forms.

17. The Creative Choreographer-Jane Baas:

- a. Expanded individual movement vocabulary.
- b. Explored use of improvisation in development of movement vocabulary.
- c. I can understand how-to use time, space, and dynamics to manipulate vocabulary.
- d. I am able to analyze rhythmic, dynamic, and spatial structure.
- e. I am able to discuss dances intelligently and be able to cite bases for critical comments,
- f. I understand the relationship of movement to other theatrical elements such as music and costuming.
- g. I am able to clearly and effectively write a personal artistic statement.
- h. I am able to make a unified solo dance statement that uses music.

18. Modern Two-Whitney Moncrief:

- a. I developed my modern technique at the intermediate level.
- b. I know have an large improvement on quick study skills and movement which has contrasting dynamic qualities, varying rhythmic patterns and spatial complexity.

19. Ballet Two-Sharon Garber (Repeat):

- a. I developed my personal mental discipline towards ballet class, and performance. I am able to use this quality to push myself into a deeper level of performance throughout the entire class.
- b. I am now able to hear a sequence spoken in word without demonstration and be able to transfer that into performance readiness by the end of class.
- c. I am able to now take a sequence and reverse it on my own without it being demonstrated and worked through and have it be performance ready within the class period.
- d. I have now permanently solidified my knowledge of ballet terminology, and am able to write and discuss all combinations in French ballet terminology.

Summer 2010:

20. Roots of Jazz

- a. After this class I was exposed to the many elements and forms of jazz dance.
- b. I explored the basic elements of jazz dance: Body, Movement, Space, Energy, Time, and Visual Relationships.
- c. I explored the many forms of 20th Century social dance: Fox Trot, Waltz, Folkdance, Charleston, Tango, Swing, Polka, Cha-Cha, and Hip Hop.

Loyola Marymount University

Fall 2010:

1. Laban Movement Analysis: Damien Rago

- a. I developed my skills physically in the areas of Body, Effort, Shape, and Space.
- b. I developed my skills intellectually, and am now able to verbally and analytically discuss the areas of Body, Effort, Shape, and Space.
- c. I deepened and reinforced sensitivity, understanding, and appreciations of others.
- d. I also deepened and reinforced my use of self-confidence and self-esteem, reduction of stress, anxiety and self-doubt.

2. Ballet IV: Tekla Kostek

- a. I can recognize and evaluate the importance of proper placement and alignment, and core stability as the fundamental base for classical technique.
- b. I understand my own individual body limitations and the importance of a healthy approach to rotation and turn-out.
- c. I learned to explore many different methods of working the foot and understanding the importance of the foot while grounding.
- d. I developed my awareness of the whole body moving through space initiated by the core and not the limbs.
- e. I developed a skill of inner focus by feeling the subtle movements of the body without relying on telling the body how to move.
- f. I can now recognize the importance of a coordinated body for a solid performance.
- g. I am now able to isolate subtle muscular groups and verbally engage in discussion about particular body mechanics.
- h. I am now able to engage in challenging enchainments for the advancement of technique and further development of ballet vocabulary.
- i. I am familiar with various time signatures and able to experiment with my own musicality within ballet class.

3. Jazz V: Paige Porter

- a. I am able to now address and progress in technical execution of movement with my own cues.
- b. I am able to rise up to the challenge and learn movement quickly and execute it correctly.
- c. I increased my strength, flexibility, and stamina.
- d. I expanded my knowledge of dance jazz techniques and styles, as seen in the commercial and contemporary world.

4. Jazz Workshop: Paige Porter

- a. Along with the jazz objectives I also established my understanding of my approach to movement, physically and mentally.

5. Modern Dance IV: Chad Hall

- a. I am now able to move correctly from a grounded pelvis and have a better awareness of where my body's center of gravity is located.
- b. I can now integrate my breath within my movement continuously, and am able to use this to emphasize my different dynamic qualities.
- c. I can effectively use pli  throughout fast paced combinations.
- d. I have a clearly understanding of my body's kinesphere and its significance to my technique and performance readiness.
- e. I am now able to connect personally and show it through my performance qualities.
- f. I have a very strong discipline and commitment to my training in modern now.

- g. I am able to use analysis of technical skill through verbal and tactile cues.

6. Choreography Workshop: Paige, Chad, and David

- a. I have gained more insight on the proper steps of the choreographic process for myself.
- b. I have a clear understanding of the elements of choreography and how to use them to complete my vision.
- c. I am able to take criticism on my work with a great deal of respect.

Spring 2011:

7. Dance Styles and Forms: Scott Heinzerling

- a. I have gained more insight on the proper steps of the choreographic process for myself.
- b. I have a clear understanding of the elements of choreography and how to use them to complete my vision.
- c. I am able to take criticism on my work with a great deal of respect.

8. Modern Dance IV: Chad Hall (Repeat)

- a. I am now able to move correctly from a grounded pelvis and have a better awareness of where my body's center of gravity is located.
- b. I can now integrate my breath within my movement continuously, and am able to use this to emphasize my different dynamic qualities.
- c. I can effectively use pli  throughout fast paced combinations.
- d. I have a clearly understanding of my body's kineosphere and its significance to my technique and performance readiness.
- e. I am now able to connect personally and show it through my performance qualities.
- f. I have a very strong discipline and commitment to my training in modern now.
- g. I am able to use analysis of technical skill through verbal and tactile cues.

9. Dance Styles and Forms: Scott Heinzerling

- a. I discovered and developed many different approaches to the composition of dance.
- b. I promoted further understanding and development of the creative process in the making of dance pieces.
- c. I now have a deeper understanding and connection of Laban's Effort Concepts.
- d. I have a deeper understanding of music and dance relationship in composition work.
- e. I promoted and developed my own personal aesthetic for dance.

10. Ballet IV: Scott Heinzerling

- a. I improved my ability to learn, analyze, and execute a continually growing vocabulary of steps in long durations of complex combinations
- b. I increased my stamina, strength, and proper use of energy
- c. I gained more confidence in my ballet technique, and was able to use this as a tool for artistic expression.
- d. I developed musical and rhythmic clarity, and well as my use of phrasing.
- e. I improved and grow me knowledge of ballet terminology.

11. Jazz VI: Paige Porter

- a. I am able to now address and progress in technical execution of movement with my own cues.

- b. I am able to rise up to the challenge and learn movement quickly and execute it correctly.
- c. I increased my strength, flexibility, and stamina.
- d. I expanded my knowledge of dance jazz techniques and styles, as seen in the commercial and contemporary world.

12. Principles of Teaching: Teresa Heiland

- a. I am able to demonstrate my own working knowledge of the discipline of dance by the content of the California Visual and Performing Arts Framework K-12 standards.
- b. I am able to design standard based instruction the meets the CA VAPA standards and shows practice in instruction and lesson design in the best representation.
- c. I have the ability to now and where to research, write, and share information on current dance education issues.
- d. I now apply the cognitive processes when creating, performing, and responding when in the dance/arts area.
- e. I explored and analyzed the evaluation tools when it comes to assessing student learning processes.
- f. I understand that I must demonstrate the prevention of injury, and promote imaginative thinking and well as self-discovery in my teaching processes.
- g. I have the ability to properly structuralize a dance class and develop lesson plans for selected experiences and level.
- h. I understand that the most successful teaching method have a well-balanced dance curriculum.

13. Stagecraft For Dancers: Johnny Garofalo

- a. I know the basic principles of stagecraft as it applies to the production of live concert dance.

14. Choreography Workshop: David, Paige, Chad (Repeat)

- a. I have gained more insight on the proper steps of the choreographic process for myself.
- b. I have a clear understanding of the elements of choreography and how to use them to complete my vision.
- c. I am able to take criticism on my work with a great deal of respect.

Fall 2010

15. Jazz Workshop: Paige Porter (Repeat)

- a. Along with the jazz objectives I also established my understanding of my approach to movement, physically and mentally.

16. Jazz VI: Jason Myhre

- a. I expanded my knowledge of jazz techniques and performance, in the commercial field.
- b. I challenged and improved my ability to learn at a fast pace and be performance ready.
- c. I was exposed to the fundamental technical concepts for advance movement
- d. I better gained an understanding of working in the professional world of dance.

17. Ballet IV: Scott Heinzerling (Repeat)

- a. I improved my ability to learn, analyze, and execute a continually growing vocabulary of steps in long durations of complex combinations

- b. I increased my stamina, strength, and proper use of energy
- c. I gained more confidence in my ballet technique, and was able to use this as a tool for artistic expression.
- d. I developed musical and rhythmic clarity, and well as my use of phrasing.
- e. I improved and grow me knowledge of ballet terminology.

18. Modern V: Holly Johnston

- a. I will learn to enhance cognitive and physical capabilities through the ongoing cultivation of advance-level skills in contemporary dance technique
- b. I will develop functional bio-mechanics for supporting complex motor activity
- c. I will learn to physically execute qualitative modulations in movement while performing the movement sequences given in class.
- d. I will integrate basic principles of physics while moving through kinetic chain.
- e. I will earn to execute all work with rigor. Focused attention with deliberate intention to experiment, risk, discover, and to push the edges of my individual capability.
- f. I will investigate and analyze movement from both functional and aesthetic perspectives.

19. Yoga for Dancers: Holly Johnston

- a. After completing this course I will have built a strong practice of asana's, based on various sequences.
- b. I will be able to analyze the benefits of each asana from many different perspectives.
- c. I will be able to be an active human being with sensitivity to cater to my own body's needs and wants.
- d. I will develop into an autonomous practitioner, and create my own conditioning series.
- e. I will be able to identify the many principles of yoga.

20. To Dance As Human: Judy Scalin

- a. I will investigate philosophical, cultural-anthropological, and aesthetic concepts as they connect to Dance.
- b. I will investigate how dance is indigenous to one group of people in a certain period of history, or region.
- c. I will observe and perform many American cultural dances
- d. I will study the art of storytelling
- e. I will understand and investigate the power of story telling.
- f. I will exercise my mind; body and spirit to better then understand people in my community.
- g. I will develop my own disciplinary study.
- h. I will connect this class will my life.

21. Kinesiology 1: Mavis Rode

- a. I will learn all of the skeleton bones, and muscle chains.
- b. I will learn how my body stores and uses energy to better understand how I am able to develop dance movement.
- c. I will learn how to better care for my body from the inside out.
- d. I will learn how to develop well-being for my own personal muscles and bones in comparison to another person's well-being needs.
- e. I will be able to discuss my dancing not only from a dancer's perspective, but also from an anatomical perspective.

22. Senior Thesis: Judy Scalin

- a. I will begin creating my research thesis.
- b. I will develop the capacity for reflection along side the skills and sensibilities that contribute to building a dance community.
- c. I will learn to connect my LMU studies and experiences to my future career
- d. I will learn to follow a timeline and meet all deadlines.

23. Choreography Workshop: David, Paige, Holly (Repeat)

- a. I have gained more insight on the proper steps of the choreographic process for myself.
- b. I have a clear understanding of the elements of choreography and how to use them to complete my vision.
- c. I am able to take criticism on my work with a great deal of respect.

Spring 2012

24. Philosophy of Art: Cecilia Gonzalez

- a. I know the major categories, issues, and controversies of Christology.
- b. I know and developed proficiency in engaging creative works.
- c. I am able to write well and present my findings.
- d. I am able to actively engage and reflect upon the complex work of making art.

25. Jazz VI: Paige Porter (Repeat)

- a. I am able to now address and progress in technical execution of movement with my own cues.
- b. I am able to rise up to the challenge and learn movement quickly and execute it correctly.
- c. I increased my strength, flexibility, and stamina.
- d. I expanded my knowledge of dance jazz techniques and styles, as seen in the commercial and contemporary world.

26. Ballet V: Andrea Schermoly

- a. I advanced my ability to learn, analyze, and execute a continually growing vocabulary of steps in long durations of complex combinations
- b. I increased my stamina, strength, and proper use of energy to an advanced level
- c. I gained more confidence in my ballet technique, and was able to use this as a tool for artistic expression consistently
- d. I developed musical and rhythmic clarity, and well as my use of phrasing.
- e. I solidified my knowledge of ballet terminology.

27. Kinesiology Two: Mavis Rode

- a. I developed an understanding of the structure and function of the major joints/regions of the human body as applied to movement and especially to dance technique.
- b. I developed a working knowledge of biomechanics and anatomical terminology and applied this knowledge to the analysis of dance movement.
- c. I deepened my awareness of individual potentials and limitations based on one's unique anatomy in order to promote longevity, reduce injury, and enhance performance.

28. Senior Thesis: Judy Scalin

- a. I finish creating my research thesis.

- b. I developed the capacity for reflection along side the skills and sensibilities that contribute to building a dance community.
- c. I learned to connect my LMU studies and experiences to my future career
- d. I learned and obeyed to a timeline and meet all deadlines.

29. Modern VI: Holly Johnston (Repeat)

- a. I learned to enhance cognitive and physical capabilities through the ongoing cultivation of advance-level skills in contemporary dance technique
- b. I developed functional bio-mechanics for supporting complex motor activity
- c. I learned to physically execute qualitative modulations in movement while performing the movement sequences given in class.
- d. I integrated basic principles of physics while moving through kinetic chain.
- e. I learned to execute all work with rigor. Focused attention with deliberate intention to experiment, risk, discover, and to push the edges of my individual capability.
- f. I investigated and analyze movement from both functional and aesthetic perspectives.

30. Choreography Workshop: David, Paige, Holly (Repeat)

- a. I have gained more insight on the proper steps of the choreographic process for myself.
- b. I have a clear understanding of the elements of choreography and how to use them to complete my vision.
- c. I am able to take criticism on my work with a great deal of respect.
- d. I was able to complete and bring a piece to full performance level

Career Search-MBA: requirements in order to be considered for admittance to M.B.A program for dance.

University of Michigan:

Applicants must normally have completed an undergraduate degree as a dance major with a minimum GPA of 3.2 on a 4.0 scale from an accredited institution. Applicants with degrees in other disciplines will occasionally be considered for admission, provided there is accompanying evidence of professional dance achievement.

Admission to the MFA program must begin with an application to the Rackham School of Graduate Studies. The deadline to receive your application is **January 3, 2012**. Admission is by audition and interview, and careful screening of the admission requirements below.

Applications are considered for the Fall Term only; we do not consider students mid-year.

A two-day on-site **audition and interview** are required for admission to the graduate program. (Uploaded recorded auditions may be accepted from applicants who live outside the continental United States. Such applicants may also qualify for funding to bring them to Ann Arbor. Please contact Administrative Coordinator, Samantha Strayer (sstrayer@umich.edu). Detailed information concerning the audition process will be sent to you after your application has been received and approved.

The following materials will be requested on the Rackham application:

- Writing Sample 1: a 1–2 page ‘Statement of Purpose’ outlining your philosophy about dance, your personal and professional goals, and why you have chosen to further your dance studies at the University of Michigan.
- Writing Sample 2: a 5–10 page sample of previously completed research. This sample does not have to be dance-related but it should be written in an academic register and conform to scholarly writing practices in terms of format, in-text and bibliographic reference, etc.
- Comprehensive Résumé/CV
- Three letters of recommendation from knowledgeable professionals in the field. Forms are provided in the application.
- Official transcripts from all undergraduate and, if any, graduate institutions attended

The following materials must be uploaded using the link below:

- Unedited video samples of your solo and group choreography, with titles, duration, and accompaniment clearly identified
- A separate unedited video demonstrating your coaching and/or teaching skills
- Copies of Writing Samples and Resume

New York University

Admission is limited to full-time students beginning in September only. A student matriculating in the Tisch School of the Arts must be admitted at two levels: (1) as a student within a department of specialization or major and (2) as a student of New York University. Admission standards that pertain to the University in general can be found in the NYU-TSOA Bulletin and should be read in conjunction with the department's standards.

Graduate candidates should submit an application to the Tisch Office of Graduate Admissions. To download an application or to apply online, please visit the Tisch Graduate Admissions page.

Final decisions of acceptance depend on completing both departmental audition requirements and New York University admissions requirements.

Schedule of Admissions, Information and Auditions

Application Deadline: January 1st

Notification of admissions action: beginning April 1st Candidate's Common Reply Date: by May 1st

Some candidates may be placed on a waiting list for admission. Those candidates will be notified of a date by when a decision is expected to have been made.

Please note that this schedule is subject to change.

University of Arizona

To apply for admission for the graduate program, the candidate must have extensive dance training, hold an undergraduate degree in dance or theater and meet the minimum requirements of the UA Graduate College.

MFA Guidelines for Admission to the University of Arizona School of Dance MFA candidates must apply to the University of Arizona. A two day physical audition is required. Auditions must be scheduled on Mondays and Tuesdays to take and observe classes, show a 2-3 minute solo followed by an interview with dance faculty, teach a non-major class in one of three genres: ballet/modern/jazz, meet resident graduate students, and become familiar with the UA campus and Tucson proper. Call: 520.621.4698 to schedule and audition Email: Professor Douglas Nielsen at dnielsen@email.arizona.edu with questions

Please mail the following audition requirements to: ATTN. Graduate Advisor University of Arizona School of Dance, 121 Gittings Tucson, AZ 85721-0093

-Statement of purpose letter (a brief and focused essay about one's career or

research goals) -Curriculum vitae (comprehensive resume) -Three letters of recommendation -DVD 5 minutes in length of recent work (performance/choreography) -Undergraduate transcripts

Graduate Admission Status When you are admitted to the Graduate College and the Graduate Program in Dance, you are admitted on either regular status with no deficiencies, regular status with deficiencies, or provisional status. You may be admitted with up to 12 units of deficiencies that must be completed by the date of your final oral examination. It behooves you to clear deficiencies as early in your study career as possible, and a tracking plan must be made in consultation with the Graduate Advisor for dance at the time you matriculate in order to make sure that deficiency courses can be met in a timely fashion. Some undergraduate courses are offered only biannually, such as DNC 455, Biomechanics for Dance, and DNC 546, Careers in Dance. Provisional status is usually indicated for individuals with a GPA below 3.0, or who have more than 12 units of course deficiencies. The terms of provisional status are always specified for the individual and require individually designed programs of study to be completed within a specified period of probation. The probation period may be for up to, but not exceeding, one year. In conjunction with the Graduate Advisor, each student is responsible for developing a written Plan of Study. This plan is to be filed with the Graduate College during the penultimate semester in residence. Students must complete 60 units of graduate level courses. The specific Dance Graduate Curriculum for the MFA in Dance with the option in either Choreography or Performance is provided in the following pages. In addition, course descriptions for the dance graduate course work are included.

Graduate Financial Aid and Scholarships The School of Dance offers graduate support in the form of Teaching Assistantships which includes an out-of-state tuition waver, Graduate College Fellowships and Graduate Tuition Scholarships.

Aesthetic Statement

I believe every individual artist dances for his or her own reason. Some artists dance to explore the creative process, some may dance for the spotlight; I use to dance for an escape. My past has been filled with chaos and confusion, however dance has always been the positive and stable aspect in my life. From the beginning of my training, I have always had an immense passion for jazz dance. I enjoyed the more playful aspects of jazz dance; due to its opportunities to not only allow interaction between the dancers on the stage, but with the audience as well. As I left the competitive jazz dance world, I was looking forward to my college dance experience. I began my studies at Western Michigan University in Kalamazoo, MI and within three weeks, I already knew this place was not going to be my home.

As I have grown up I have always wanted to be a performer. It didn't matter where or what I was doing, from singing alongside a cd player, or pretending to be a newscaster, I loved being in the spotlight. However, as I entered into middle school and high school this dynamic of my personality changed. I no longer wanted to be the sparkly girl in the center under a spotlight; I wanted to be a part of a community. I can still pinpoint the exact moment I feel in love with dance as a group art. I was eleven years old, just recently moving to Michigan. As my family began searching for competitive studios to enroll my sister and I at, I stumbled across a dance photo in a local newspaper. In the photo there had to be over thirty-five girls crammed on stage, all in matching black sequined costumes. I could see the power and the passion behind the movement through the photo of this group. I immediately ran to my mother and insisted I be a dancer at this studio and so the next dance I began a Deborah's Stage Door dancer.

I was overwhelmed the first day with this community. As I walked into this large warehouse there was a costume shop to my right, a full dance store to my left, and over nine large studios circling me. Did I mention the hundreds of students running to and from class? I had no idea what I had just gotten myself into but I did not care. I wanted to look like the dancers in the newspaper photo. I quickly immersed myself within the Junior Repertory Company, a dance troupe of twenty-nine girls all in my age category.

I trained with Deborah Agrusa until my I graduated high school, over seven years. I spent countless hours within her studio walls working to be the best dancer I could be. I would go into rehearsals from 3:30pm to 10pm every weeknight and be there from 8am to 6pm on weekends.

My entire life was competitive dance. Little did I know, this was not training me to be the strongest dancer, but rather rehearsing my "tricks". I had counted on this woman to develop me into a strong dancer, which was what her programmed implied. This is what I thought training was and I was in for a rude awakening when I studied dance in college.

When I began my college dance training I found clean lines to be the most aesthetically pleasing to me. I trained in a line of over twenty girls everyday, so not being clean and drilled was unheard of in our studio. This aesthetic of dance beauty really struggled to hold its identity at Western Michigan University. So many of my professors repeatedly asked me to let go and to explore space. It wasn't that I did not hear their suggestions; I could not let that side of my dancing go. This inter battle within my head was ever growing as I continued my dance studies at WMU, a battle I was simply never going to win.

I spent hours outside of class trying to get out of my habit dance box, but nothing was working. I watched concert work online, went to numerous company shows, but I just could not find beauty within any of it. However, my sophomore year of college, I began to get very close with a student choreographer that changed my aesthetics on dance forever, Rachel Siegel. Rachel, a fellow student at WMU had asked me to do her choreographic piece for the student concert, *Orchesis*, in October of 2009. This began my process of finally turning into the dancer I had the potential of becoming. Rachel's choreography was the only beautiful thing I saw at WMU. The way she hear music was astounding to me. There were so many other beats and movement quality in the music, in comparison to my steady counting. I had never heard so much syncopation before in my entire dance life. Not only was her choreography intricate and beautiful, but so was she.

Rachel Siegel, my best friend, is my inspiration for how I would like to be known as in the dance professional world. She has the biggest heart and is constantly giving everything she has to hear fellow peers and students. She never leaves a room without pouring her entire soul into it. This is what makes her choreography beautiful to me. Her soul. She challenged me to find my soul, but in doing this, she also lead me to move to California.

Even though Rachel was inspiring me to begin finding my soul within my movement, the faculty at Western Michigan unfortunately was not. As I began to break out of my shell, they wanted me to bring it back in and stick to merely technique. I had never felt so defeated in my

whole life. I had spent two years trying to give them this movement, and now that I had found it, I was to bottle it back up? No. It just meant I needed to find a school that would continue to push me down this path.

Loyola Marymount University's dance program is one of the most community-oriented programs in the country. I was so scared coming in as a transfer student that I would not find a home here, but I knew Western Michigan was no longer my home either, so I took the leap of faith. This ended up being the best decision I ever made. Here at Loyola Marymount University I really began my journey to solidify my aesthetics in dance. I did this by involving myself with as much of the LMU dance world as possible. I did IB Modern, Winter Concert, Impulse, everything. I may have bitten off a little more than I could chew, but I survived and thrived doing so. One of the processes I really feel helped develop me as a dancer and a viewer of dance was Choreographer's Workshop. This process really helped me break out of my shell in comparison to other classes I took.

When I am usually choreographing a piece, I make it priority to have full story that the piece will play out. I come into rehearsal giving each dancer a set feeling, motion, and intention of every motion in bases of the story line. An example of this would be my piece from last year in Choreography Workshop. I based my piece off of five specific people in my life. Each dancer played out a large change in our group relationship. However this year I wanted to create a piece from a much deeper place and really push myself to actually take a risk. A risk to show the real Taylor, no matter how bitter and angry it may be. This year I came in with an emotion I had been working through for quite a while and I created movement that embodied that same feeling. I am a very bound and subtle mover, so every little detail in the choreography mattered. I had to have a great connection to my dancers in order to make this process really push me. I was fortunate enough to be able to use my same cast from last year, so I knew they would work well with me. Not only would they challenge me to stay away from my old habit of process, but also I could challenge them to dance in an entirely different way. This year has really been more focused on the process of how my actual movement is being created and where it was coming from. Yes I come in with material prepared for my dancers, but for the most part I am created on the spot according to the feeling or vibe I was feeling from my dancers. There really is no underlining story line given to the dancers, just an emotion. This has had many challenges, bringing about so much discussion and experimenting to come into play, but I feel it is really helping me become a developed choreographer. I really feel myself looking at my work in an entirely different way

and really taking risks I would have never taken if I succumbed to my old habits. After this experience, I really feel I am really ready to continue to push myself to go in new directions, rather than fall back into the old Taylor ways.

Along with choreography I began my research on how to bring creditability back to jazz dancers, like myself. I don't understand why so many college dance professors, and students as well do not view Jazz Dance in the same way as I. To me, Jazz Dance is more playful than all the other forms of College Concert Dance. You not only have the ability to interact with dancers on stage, but also the audience members as well. It is built off of free form and improvisation, which allows audiences to relate to it easier than more abstract intentions. These aspects became my principles for creating my program. I have to develop a program that focused on keeping Jazz Dance history alive, full force. I am very very excited to begin the process of developing my program, which was what made up my project for my senior thesis. With this process I really hope I can continue to develop myself into the strong, artistic jazz dancer I know I can be.

I strongly believe that my choice to study dance in college, even though a scary journey, was the greatest journey. It allowed me to not only develop my dance training, but as develop me as a human in collaboration with my dancing. I believe we need more dancers in the world like the dancers at Loyola Marymount University. Dancers than can appreciate all forms of dance and find beauty within them all. This is important for continuing the development of dance through the ages. One of us will create a new modern style, and one of us (hopefully me) will bring jazz history back to life. All of which are beautiful art forms, each in their own way.

As I continue to develop as a human, and as a dancer, I revised my original aesthetic statement I stated in the beginning of my paper:

I know every individual artist dances for his or her own reason. Some artists dance to explore the creative process, some may dance for the spotlight; I use to dance for development and preservation. My past has been filled with chaos and confusion, however dance has always been the positive and stable aspect in my life. An aspect that I believe should be held onto. From the beginning of my training, I have always had a continued, immense passion for jazz dance. I enjoyed the more playful aspects of jazz dance; due to its opportunities to not only allow interaction between the dancers on the stage, but with the audience as well. My work is based on

finding the peace in midst of the chaos, the little funny quirks in the serious matters, and above all, allowing my movement to help dancers find their own personal happiness in growth.

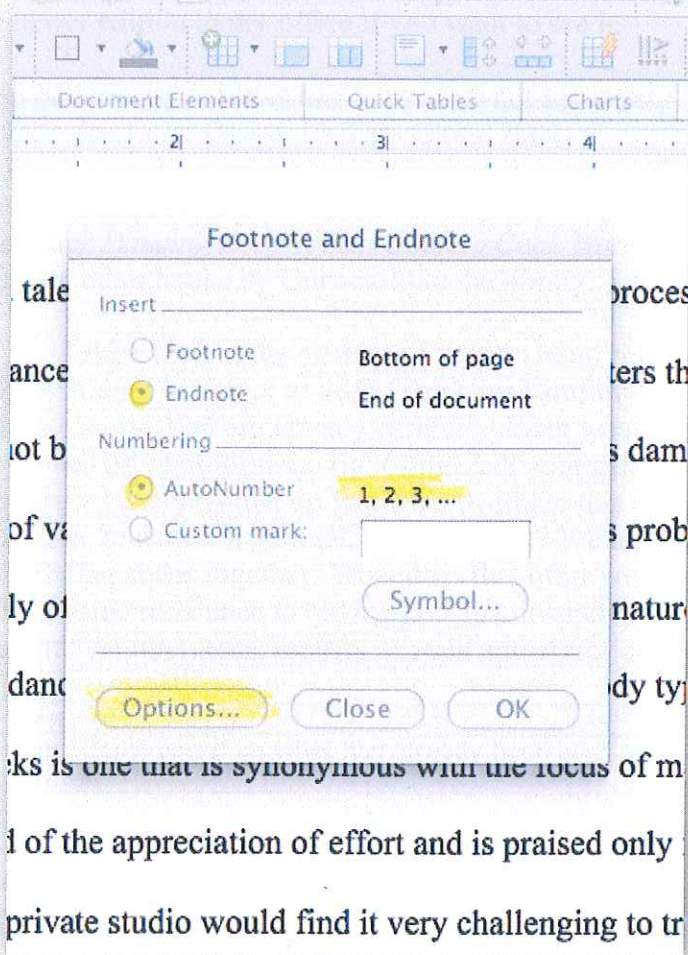
I look forward to the next chapter in my journey and the continuing changing of my aesthetics on the beauty of dance through out my dance career.

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- ⁱ Pryor and Kraines, *Jazz*, 4.
- ⁱⁱ Vaccaro and Kriegel, *Jazz Today*, 84.
- ⁱⁱⁱ Industrials- Dancing in venues such as corporate events, fashion shows, award shows, game shows, etc.
- ^{iv} Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978), 9.
- ^v Kimberly Chandler-Vaccaro and Lorraine Person Kriegel, *Jazz Dance Today* (Minneapolis: West Publishing Company, 1994), 80.
- ^{vi} Vaccaro and Kriegel, *Jazz Today*, 80.
- ^{vii} Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005), 1.
- ^{viii} "African Influences on Swing Dance." Lindy Hop, The Original Swing Dance. <http://www.savoystyle.com/african.html> (accessed November 3, 2011).
- ^{ix} African Influences on Swing Dance.
- ^x Pryor and Kraines, *Jazz*, 1.
- ^{xi} Vaccaro and Kriegel, *Jazz Today*, 81.
- ^{xii} Pryor and Kraines, *Jazz*, 2.
- ^{xiii} Vaccaro and Kriegel, *Jazz Today*, 81.
- ^{xiv} Pryor and Kraines, *Jazz*, 2.
- ^{xv} Pryor and Kraines, *Jazz*, 26.
- ^{xvi} Pryor and Kraines, *Jazz*, 2.
- ^{xvii} Marshall Sterns and Jean Stearns, *Jazz Dance: The Story of American Vernacular Dance* (New York: Macmillan and Co., 1968).
- ^{xviii} Vaccaro and Kriegel, *Jazz Today*, 82.
- ^{xix} Pryor and Kraines, *Jazz*, 3.
- ^{xx} Vaccaro and Kriegel, *Jazz Today*, 82.
- ^{xxi} *That's Dancing!*. DVD. Directed by Jack Haley Jr. Los Angeles: Metro-Goldwyn-Mayer, 1985.
- ^{xxii} Pryor and Kraines, *Jazz*, 3.
- ^{xxiii} Pryor and Kraines, *Jazz*, 4.
- ^{xxiv} Pryor and Kraines, *Jazz*, 4.
- ^{xxv} *That's Dancing!*, 1985.
- ^{xxvi} *That's Dancing!*, 1985.
- ^{xxvii} Pryor and Kraines, *Jazz*, 6.
- ^{xxviii} Pryor and Kraines, *Jazz*, 8.
- ^{xxix} Pryor and Kraines, *Jazz*, 11.
- ^{xxx} Boross, Bob. "Jack Cole, Jazz Dance Choreographer, Film Choreographer." Bob Boross Freestyle Jazz Dance. <http://www.bobboross.com/page76/page83/page83.html> (accessed November 13, 2011).
- ^{xxxi} Vaccaro and Kriegel, *Jazz Today*, 84.
- ^{xxxii} Industrials- Dancing in venues such as corporate events, fashion shows, award shows, game shows, etc.

JayCor

Dance Perspectives Papers Comments (First Draft) for Everyone, from Teresa (Oct. 31, 2011)

- I. Use Times Roman 12 pt font for the paper and the endnotes.
- II. Use only one space after periods, colons, etc. Publishers require only one space in between everything we type.
- III. If you accidentally used footnotes at the bottom of the page, you must switch to endnotes. If you find an easier way to do this, great. The way I would do it is to copy the information in footnote #1, go to the number¹ in the text and put an endnote in there. Use Arabic numbers,² **not** Roman numerals.ⁱⁱ Then delete the one that used to be there. That will get rid of the footnote on the bottom of the page. The publisher asked for endnotes, so we have to follow instructions. (Note: When we email documents with automated endnotes, the numbers automatically convert to Roman numerals. I'm not sure what causes this, but I wanted you to know in case you email docs to people and they question why you are using Roman numerals.) Numbers go after punctuation. Example: "... end of sentence."¹
- IV. When you make the list of Endnotes at the End of your paper, the numbers need to be regular full-size numbers, not superscript numbers. Please change them by highlighting and clicking on superscript. It should switch them back to normal size.
- V. This screen shot shows how to do Endnotes properly. Click on options to change from Roman numerals to Arabic numerals.



- VI. Check each sentence to see if you use passive voice often. If so, adjust some of your sentences to be more active.
- VII. In the USA, punctuation goes inside the quotation marks. In the UK it goes outside.
- VIII. Here is a chart I found that is very helpful with deciding how much to gather from source material and how much original work should be presented. It is not by percentage or anything, but might help you to think about any work you do that requires citing of sources.

Do this:	AND	Also do this:
Develop a topic based on what has already been said and written	AND	Write something new and original
Rely on experts' and authorities' opinions	AND	Improve upon and/or disagree with those same opinions
Give credit to previous researchers	AND	Make your own significant contribution
Improve your English to fit into a discourse community by building upon what you hear and read	AND	Use your own words and your own voice

- IX. Make sure your essay title is interesting and reveals enough about the topic that if a search were done, a reader would be able to find your paper and topic on the web or on library search engines.

Hi Taylor,

You've done a good process to capture the evolution of jazz dance history. I thought you were going to deal with the issue of jazz being taught in higher education, but maybe my memory is failing me. Instead you dealt with the history, which is also interesting and will support you in your own life and with your senior thesis as you are now more secure in your own understanding of the development of jazz over time. This is good work. Judy mentioned that you might want this paper to stay as a history review paper, which is a little different than what the rest of the class is doing. If your senior thesis is going to deal with the issues of jazz in higher education, then let's keep the paper in this "history review" style. If your senior thesis paper isn't going to go into jazz in higher ed, then maybe we should incorporate it here.

Judy and I both noticed you cite mostly from one source (14 times in a row). We have two thoughts about this. (1) The source you cite from most is not a strong source, so we want you to try to incorporate a different source by weaving some other citations from a different source in there. Keep much of what is there, but add in or substitute ideas from a different book. (2) Try to alternate between sources, rather than listing a bunch in a row the way you did.

I think this source would be helpful, but you should glance through and see for yourself:

Black Dance From 1619 to Today by Lynne Fauley Emery

The copy in the library may be called, *Black Dance From 1619 to 1970*. It's the older copy. I have the newer edition in my office if you want to see it.

Also of curiosity to me is this book. I've not see it yet.

African American Dance. Barbara Glass. 2007.

And this one...

The Black Dancing Body: From Coon to Cool. Brenda Dixon Gottschild 2003

Also see other books by Gottschild in the library. Two others...

Take a look at the chart (and keep in mind for either your essay or your senior thesis project. It may be useful to you). You have carefully chosen topics to tell about an important aspect of jazz history. You are already carefully doing what is on the left column in this chart, but not very much of what is on the right side. Ask yourself, "Why does it matter? What are my concerns about jazz history? What do you want to add to this story? Why is this topic important to you, to education, to dance in general, to Americans? We have our own dance style that is made of assimilating styles together. What does that offer you mentally, physically, and emotionally? Why is there some resistance to having jazz in university? Is the lack of jazz due to Eurocentric academic requirements, racism, or even anti-American sentiments?"

Do this:	AND	Also do this:
Develop a topic based on what has already been said and written	AND	Write something new and original
Rely on experts' and authorities' opinions	AND	Improve upon and/or disagree with those same opinions
Give credit to previous researchers	AND	Make your own significant contribution
Improve your English to fit into a discourse community by building upon what you heard and read	AND	Use your own words and your own voice

Also, when you do talk about a person's idea, you should mention the person's name and briefly tell who they are the first time the person is mentioned.

From here on I'll give comments that relate to numbers that I wrote throughout your paper. I always start out giving more details about grammar and syntax on the first 2 pages. After that you will notice I don't do as much of that and I try to spend more time on other things. You'll have to work on the details on your own. Have a friend read your paper to get the writing polished.

- ✓1. Wording is too casual. Also, avoid using contractions as much as possible when you write to publish anything.
2. What era do you speak about? I think some dates would help ground the reader to know what you mean. You might also mention Africa here, so we can imagine it. The word "simpler" might be replaced by something that might not be considered judgmental or patronizing to people who lived then.
- ✓3. Something is missing here. It's not a complete sentence.
- ✓4. I think all body movement is "organic," and I do get what you are implying, but maybe you could use some more descriptive terms to get your point across.
5. Maybe bring in here a bit earlier the idea that Africans brought something new—new movement patterns and styles—here, that Native Americans, nor the Europeans, had ever done. Hint at it with more flexing of limbs, arcing of arms, more movement of the spine in the sagittal plane, more percussive use of the whole body as an instrument of expression. As a reader, I'm thinking it, but you aren't telling me who you are talking about yet.
6. Use Arabic numbers and put numbers outside punctuation.
7. Keep tenses the same.
8. I don't think "jazz dance" is a proper noun, so don't bother capitalizing it.
9. Was the dance in Africa called African jazz dance? I kind of doubt it, so be clear about what you are referring to.
10. I'm not sure what you mean by "set tribe."
11. I'm not sure if you are aware, but a "set dance" is a type of Irish dance. You might change your word choice to be clear about what you mean. Yes, I do know what you mean. I'm just being helpful. :)
12. These two sentences that are linked by a comma are truly two sentences. So choose a way to fix it. Put a colon, as the left and right are sort of a pair. Or make them two discrete sentences.
13. I don't think the word "true" is needed here. It either is jazz dance or it isn't.
14. All dancing is cultural. :)
15. In academic writing avoid using: "I," "we," "our," "us," etc. Take all those out and rework the sentences.
16. It would serve you well if you mentioned the authors and that the authors said these things, rather than speaking as if it is your concept alone and then putting a citation number. Talk about the author's concepts so readers learn about what the experts have said. By you talking about other's concepts, we can see how you frame your own viewpoint. So far, you are mostly citing one text, which means you will need to weave in another source in there. Rather than reporting on one source most of the time, you should be gathering concepts and forming a viewpoint based on what others have said, whether you agree or not is up to you.
17. Use the word "amount" when you speak of a substance like clay or milk. When speaking about people, or even tulip bulbs, you would use the word "number."
18. You might clarify that the African Americans/Africans adopted the minstrel shows, and thus assimilated some white culture into their dance as well. I'm not sure how you would frame

that. I also think that adopting the white minstrel show is rather complex in terms of social issues. I'd have to read up about that. Why did they adopt the white version when they had their own original?

19. I need more information to understand how the Fugitive Slave Act of 1950 would make it safe for white-face minstrel performers to travel to the north. The Fugitive Slave Act made it possible for anyone to make money by capturing escaped slaves, and sometimes even free-born slaves, and sending them to slavery in the south. Can you help me understand this part of your paper better? You also begin to imply that people were making more of a living off of performing jazz dance, but you don't state it explicitly. Can you shape that somewhere around here so that when you get to #24, it will already be set up for that part of the paper/
20. If these words were capitalized in the original, leave them capitalized even if you change the other ones in your paper.
21. Do you mean unusual or usual?
22. What was awkward about it? Did it look goofy? Is it difficult? Do you mean angular and with difficult weight shifts? I'm wondering and want to hear more!
23. Similar to #21, I'd tell what you mean by elegant rather than using a term that is not dance-specific. Elegant might mean more flowing and smooth, more symmetrical, more sustained, more length in the limbs, more linear in design, more turns....
24. Right here you switched from jazz dance being of the people/of the community/of everyone to being about careers. You should lead into that in a separate paragraph and build up to it a bit more gradually. So whites were now performing jazz dance and making money doing so, but blacks were not. Tell a bit more about that story before you say blacks had trouble with breaking into this...
25. How easy was it for blacks to go to Europe? I would imagine it was fairly expensive. How did they, or anyone, especially a dance, and a black dancer at that time, afford that trip? What countries did they normally go to? France? I know much of Europe is still racist in many ways. I think France was open-minded all along.
26. You might do well to describe what ragtime is like, how it diverged from the African drumming of earlier times, what remained, what instruments were used, if the performers were black or white, or both, etc.
27. Foxtrot is usually one word nowadays.
28. You might offer the reader a bit more detail about what was different about Dixieland. You mentioned the tempo, but there might be other things that influenced the movement. Instrumentation, where it was played, etc.
29. Give some details about swing music and how the movement changed.
30. The word class is not quite clear. Do you mean upper and lower class, or do you mean classy, such as sophisticated?
31. What did Jack Cole do differently? Can you add a few words?
32. Most people outside of Los Angeles won't know what an industrial is. Can you put an endnote and just describe it in your endnote. That's how book publishers ask authors to handle things that you won't want to go into too much in the actual chapter.
33. You might mention how jazz has many styles now and that they are different depending on the venue: Hollywood jazz is different from Broadway NY jazz, and that hip hop has had an influence on jazz and on modern dance, etc. Contemporary jazz and contemporary "modern" are related and that they borrow from each other. [I think Ailey/Horton was doing this too, but much earlier.]

* Need a title

1 inch margins
12 pt. Times New Roman
Due NOV. 29th
email teresa a copy
hard copy to Judy
(s) ↑ inside of quote

Taylor Forsee

Dance Perspectives Rough Draft

10/11/11

Sources:

Textbook-

Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978).

Book-

Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005).

Today, America is known as the land of ample opportunities, but it was a long and challenging road to gain the status of a free, democratic society. Our country has been through many historical events and major cultural changes to be able to offer such privileges to our citizens and along that road Jazz Dance was created. In a time where America was a struggling, growing country, Jazz Dance on the contrary was a rapidly developing art form. The many forms of Jazz Dance found in America reflect our ever growing, diverse culture. Even though Jazz Dance has such a strong and stable foundation in the dance history of our country, much like most of our cultural elements, Jazz Dance was not created originally in America.

So let's take a hop, skip and a jump back into a period of simpler times. A time filled with basic drumbeats, and organic movement. The development of percussive music in this time period opened the way to creating innovative dance. This stomping of feet and clapping of hands to these basic rhythms was the beginning of a rare art form, African Jazz Danceⁱ. Dance was found in almost every element of life in Africa. Whether it is in celebration or mourning, dance was used as a form of functional communication. In African Jazz Dance the movements resemble the concept of a pulsating body. This is accomplished by dancing very low to the ground, with bent knees, and emphasized body isolationsⁱⁱ. Today this style of movement is viewed as a collective form of Jazz Dance, but if we were to actually go back in time we would see that there were many forms of African Jazz Dance, one for each set tribe. Each tribe has set ritual dances for all occasions, these set dances help distinguish each tribe from one another. You can classify them according to their rhythms, which are different depending on the type of ritual being performed. No two rhythms are alike, each one is unique in it's own way. This use of rhythm is the distinct fundamental to true jazz dance. African slaves were first brought to Latin America around the year of 1510, and as the slave trade began to rise it was only a matter of time

before slaves were found in Northern America as well. In America most slave owners allowed music and dance within the slave culture, but African ceremonies and crafts were prohibitedⁱⁱⁱ. This privilege however did not last very long for the slaves in America. After the slave owners passed the Slave Act of 1740, African slaves were no longer allowed to perform their native music and dance. Lucky for Jazz Dance development this act did not stop the slaves from hiding their cultural dancing. Instead they made music by clapping their hands, stomping their feet, and using their voices^{iv}. As time began to go forward Americans began to introduce European music and dances gradually to the slaves. This introduction began the soon to be long fusion of West African music and the traditional dances of Europe. The beginning form of jazz can only be found in the original movements of the African people. Many influences of African Jazz Dance could be found as Americans began to develop Jazz Dance into our own form of art. We not only used these influences in our actual elements of Jazz Dance, but also through our use of movement and musicality^v.

As Americans began to notice their love for the slaves' creation of music and dance in the nineteenth century, whites developed their own form of Jazz Dance based off of the African movement. In minstrel shows Americans parodied what they believed to be the lives of slaves with music and dance. The shows would vary depending on the amount of performers and improvisation. After the enactment of the Fugitive Slave Act of 1859 a large amount of blacks began to replace the white-faced minstrel performers as they migrated north. The minstrel show was mostly a southern form of entertainment, until the African Jazz Dance mingled with minstrel shows and introduced the cakewalk^{vi}. The cakewalk was originally an African form of social dance where the couples walked around in a circle in competition for a prize, preferably for a cake. After the cakewalk was introduced the minstrel shows took this form of dance and found

more theatrical version to give the shows a grand finale. The addition of the cakewalk to the end of each performance gave the minstrel shows their popularity nationwide. Instead of competing for a cake prize with dance, they competed by parading in circles showing off their high kicks and innovative struts. The minstrel shows were only the beginning of African incorporated dance that was beginning to be developed throughout America. As the popularity of minstrel shows grew new forms of Jazz dance proceeded to grow as well. The next form of Jazz Dance that was introduced was Vaudeville. There were many types of dances that were developed during the era of the Vaudeville shows; Eagle Rock, Slow Drag, Buzzard's Lope, and Buck-and-Wing^{vii}. The buck-and-wing was the most usual of these dances. The Irish jig and English clog influenced the creation of this new dance. Buck-and-wing was developed off the fast footwork and legwork with very small upper body movement. The music that was used was based off of the standard African music, which emphasizes the second beat, in the one-two counts in comparison to the emphasis on the first beat in European music^{viii}. This new emphasis of beats in American music brought about the use of the musical term, syncopation. This was a major turning point in Jazz Dance, without the use of syncopation there is no Jazz. As the music continued to evolve and change, so did Jazz Dance. The Buck-and-wing's awkward movement was then seen to develop into a more elegant style of Jazz Dance, soft-shoe^{ix}. Even though black dancers were the soul reason for the development of Minstrel and Vaudeville shows, they struggle to gain a place in the Jazz Dance world as an ensemble dancer. Discouraged, most black dancers then decided to move to Europe where they began introducing their innovative forms of Jazz Dance to the other side of the world. The decision to migrate to Europe was a success for the black performers and they were well received by the European culture^x.

The minstrel period was only the beginning of the journey through Jazz Dance for America. As the period was rounding out ragtime rhythms was becoming all the rag in America. Ragtime bands took the syncopated rhythms of buck-and-wing music and meshed it with a more structuralized feel. With the new introduction of this music hundreds of new dances were created and phased through the ballrooms in a five-year period between 1910 and 1915. All of these fast-paced dances that were indeed phased out quickly paved the way for the famous dance duo of Vernon and Irene Castle^{xi}. The Castles took the hectic dances and codified them into more refined and elegant dancing fit for high-society circles. With this reform came the famous dance, the fox trot. Out of all of the dances introduced during the 1910's the fox trot was the only one that survived. As the world went to war for the first time dancing grew once again in popularity. Dancing could be found in most public venues including restaurants and cabarets. This growth solidified the form of Jazz music, where brass instruments began to be introduced into the world of Jazz Dance, and record players came about^{xii}.

As the end of the World War I was nearing, Americans were looking forward to the new years of re-growth and wealth. During the 1920's the Jazz Dances that came forward were influenced by American's need to cut lose and be free again without the weight of war on America's shoulders. This once missing dynamic added a new quality to Jazz Dance. The direct growth of Jazz Dance during this era could be linked to the creation of Dixieland jazz music. This music with it's quick ragtime beat spread fast through New Orleans, Chicago, and finally to New York^{xiii}. This time period also began the development of Broadway musicals. This newfound form of entertainment and performance gave Jazz Dance another edge in the rapidly growing dance world. With shows like "Runnin Wild" and "Shuffle Along" coming out in America dances such as the Big Apple, Black Bottom, and Charleston gained their own

following and popularity. Another large milestone during the 1920's was the introduction of talkies. With this new craze audiences left the musical world and spent their time in the movie houses. The years of the Depression effected America in many ways, not just in the stock market. Jazz Dance thrived through out the years of the Great Depression, even with no money, people still needed to dance. Dancing gave Americans their escape from reality for a few hours into the world of Jazz Dance and big band music. Along with big band music came the era of swing music. Swing music took off of improvisation during big band music performances. With the musicians beginning to improvise as they played a new form of Jazz Dance began to emerge as well. Two of the most popular dances of this time were the jitterbug and boogie-woogie. With these new forms of exciting movement developing in the dance world, television took the jump to capitalize on this opportunity. By 1933, two films introduced the Golden Era, "42nd Street" and "Flying Down to Rio"^{xiv}. The two choreographers Fred Astaire and Busby Berkley that of these movies paved the way for a new and important era of Jazz Dance. The releases of these two movies were only the beginning of the list of films that were produced during this time era. So many stars were born in this time period, and Jazz Dance continued to be formed and molded in such a strong style of dance right into the 40's.

Just when American though Jazz Dance was going to peak again, World War II stopped it in it's tracks. With all the young men enlisting in the war efforts the attendance in the dance clubs soon fizzled out. Along with the lack of people in the clubs, the more intricate forms of jazz music began to make dance moves much to complicated for the average citizen to keep up. As the social form of Jazz Dance began to fade out, professional training began to phase in^{xv}. During this time period of developing Jazz Dance into a more professional form of dance Jazz Dance training was taking discipline influences off of modern and ballet technique. In the earlier

forms of Jazz Dance formal training was not necessary to be a performer. However as modern Jazz Dance was beginning to formulate professional training was becoming a mandatory element of Jazz Dance. Once this more formularized Jazz Dance was formed, jazz dancers were slowly gaining the respect of modern and ballet dance choreographers. Choreographers Agnes de Mille, Jerome Robbins, and Gene Kelly made their mark in the Jazz Dance world of Broadway and television, and lead Jazz Dance into a whole new era of style and class. They weren't the only ones capitalizing on the spread of Jazz Dance, Jack Cole, a trained modern dancer developed a new innovative style of jazz training technique^{xvi} His training was centered around body isolations, and the natural flow of the body's movement from one motion to the next. Jack Cole was labeled the father of Jazz Dance in the 1940's era and his new training technique really gave Jazz Dance a new name.

The next decade came with a brand new attitude, a much more serious themed idea. ^{awk.} [All the musicals and dances produced within the next fifty years] Broadway musicals became more geared toward real life scenarios, and social dance came to a standstill. As Jazz Dance became more and more professional based social dancing continued to diminish. Late into the 60's social dance made a bit of a come back with the Twist, but even then social dance never fully came back full swing. Into the 70's audiences became more into other types of entertainment forms. At this time there was a huge variety of music begin introduced so it took the spotlight from the world of dance. TO get the attention back into the world of dance choreographers began developing different styles of Jazz Dance for each music genre, this step however did not grow popularity overnight like much of the other dances, it took time.

Like every fad there is always a point of regression, and Jazz Dance had one as well. During the 1990's there was little to none ~~new~~ new choreographers stepping out and creating new

movement to shock the world with. Another downside during this time era was the AIDS epidemic. Unfortunately Jazz Dance lost many of their big name Jazz Dance choreographers to this epidemic. This was a time era were Jazz Dance and Broadway seemed to be fading away. Luckily about seven years into this regression of Jazz Dance, world famous choreographer Bob Fosse came and saved the day. At this time Bob Fosse began developing his own form of Jazz Dance technique, Fosse style. Bob's new movement began the slow and steadily regain of Jazz Dance in the world of dancing and paved the way for the 2000's to come right back in.

In the 2000's Jazz Dance has become a very well known style of dance. Jazz Dance can be found everywhere, from industrials to commercials to cruise ships to awards galas. Jazz Dance has also even expanded to the competitive venues for younger Jazz Dancers. With the introduction of the competitive style of Jazz Dance came very many controversies, most geared towards the preservation of the actual art form of Jazz Dance. Jazz Dance has continuously been a growing and changing art form and doesn't seem to be ready to settle down anytime soon. As Jazz Dance continues to succeed and fail throughout the years new forms of Jazz Dances will continue to thrive through and create new ways of moving to music.

change to numbers
 i Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978), 9.

ii Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005), 1.

iii Pryor and Kraines, *Jazz*, 1.

iv Pryor and Kraines, *Jazz*, 2.

v Pryor and Kraines, *Jazz*, 2.

vi Pryor and Kraines, *Jazz*, 2.

vii Pryor and Kraines, *Jazz*, 26.

viii Pryor and Kraines, *Jazz*, 2.

ix Pryor and Kraines, *Jazz*, 3.

x Pryor and Kraines, *Jazz*, 3.

xi Pryor and Kraines, *Jazz*, 3.

xii Pryor and Kraines, *Jazz*, 4.

xiii Pryor and Kraines, *Jazz*, 4.

xiv Pryor and Kraines, *Jazz*, 6.

^{xv} Pryor and Kraines, *Jazz*, 8.

^{xvi} Pryor and Kraines, *Jazz*, 11.

DANCE PERSPECTIVES ESSAY - RUBRIC for Draft & Final Paper

Prof. Judith Scalin and Teresa Heiland

revised 9/5/11

STUDENT: Taylor Forsee

Dance Program, Loyola Marymount University

Fulfillment of the Assignment and Creative Approaches to Topic	Absent	Below Ade	Adequate	Good	Excellent
Author creatively brings together ideas from texts and source materials from dance, core, and elective classes.				✓	
Essay is written in a scholarly voice and successfully reveals the writer's point of view.				✓	
Author cites an appropriate number of sources in-text for this length essay and properly constructs a variety of ways to cite sources in the text.	too much from one source		✓		
Essay presents the topic in a fresh, clever, explorative and/or inquisitive way.		✓			
Personal significance of the topic is evident by the voice used (without using I/we).			✓		

Crafting and Shaping of Ideas and Guiding Reader

Paragraph one and the beginning of the essay capture the reader's attention and guide the reader to want to read more.					✓
Thesis is easily identifiable, insightful, sophisticated and crystal clear.					
Connects well with paper title.					
Author uses an appropriate number of details to clearly make a statement, unfold a purpose and support the thesis of the paper.				✓	
Author uses primary & supplementary source information to strengthen each point.				✓	
Paragraphs are well structured so they have a focus and topic sentence.				✓	
Pacing of the essay is well crafted, organized, and keeps the reader engaged and eager to continue reading.				✓	
The essay is organized, revealing an idea that is complete, connected and explored in-depth.				✓	
Excellent transitions guide reader from point to point and paragraph to paragraph.					
Author describes authors, dances, places, times, dates, books, and ideas, representing them with appropriate detail, accuracy, and sufficient information so that the reader understands the source and concept.				✓	
The body of the paper is organized so that the concepts evolve into a clear conclusion. The conclusion pulls together the main ideas, and topics and primary text(s) are employed in the paper in a meaningful way.				✓	

Mechanics

Sentence structure, syntax, conventions of grammar, punctuation, and diction are excellent.				✓	
Essay is spell-checked and contains minimal to no spelling or punctuation errors.				✓	
Essay includes correct use of Chicago Manual of Style citation style.					✓
Citation list is sufficient: it includes at least 2 primary text sources (3 is better) and cites original book/journal sources for knowledge gained in courses you've taken..				✓	
Essay conforms in every way to format requirements (1" margins, 7-10 pp, dbl space, etc).					✓

Deadlines Met: First meeting with Teresa: _____

First Draft Due Date met: _____

First Draft Meeting (if necessary): _____

Final Draft Due Date met: _____

B+ for writing for need for more citations

Grade, if you were to receive a grade today: _____

Taylor Forsee

Dance Perspectives Rough Draft

10/11/11

Sources:

Textbook-

Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978).

Book-

Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005).

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So let's take a hop, skip and a jump back into a period of simpler times. A time filled with basic drumbeats, and organic movement. The development of percussive music in this time period opened the way to creating innovative dance. This stomping of feet and clapping of hands to these basic rhythms was the beginning of a rare art form, African Jazz Dance. Dance was found in almost every element of life in Africa. Whether it is in celebration or mourning, dance was used as a form of functional communication. In African Jazz Dance the movements resemble the concept of a pulsating body. This is accomplished by dancing very low to the ground, with bent knees, and emphasized body isolations. Today this style of movement is viewed as a collective form of Jazz Dance, but if we were to actually go back in time we would see that there were many forms of African Jazz Dance, one for each set tribe. Each tribe has set ritual dances for all occasions, these set dances help distinguish each tribe from one another. You can classify them according to their rhythms, which are different depending on the type of ritual being performed. No two rhythms are alike, each one is unique in it's own way. This use of rhythm is the distinct fundamental to true jazz dance. African slaves were first brought to Latin America around the year of 1510, and as the slave trade began to rise it was only a matter of time

before slaves were found in Northern America as well. In America most slave owners allowed music and dance within the slave culture, but African ceremonies and crafts were prohibitedⁱⁱⁱ.

This privilege however did not last very long for the slaves in America. After the slave owners passed the Slave Act of 1740, African slaves were no longer allowed to perform their native music and dance. Lucky for Jazz Dance development this act did not stop the slaves from hiding their cultural dancing. Instead they made music by clapping their hands, stomping their feet, and using their voices^{iv}. As time began to go forward Americans began to introduce European music and dances gradually to the slaves. This introduction began the soon to be long fusion of West African music and the traditional dances of Europe. The beginning form of jazz can only be found in the original movements of the African people. Many influences of African Jazz Dance could be found as Americans began to develop Jazz Dance into our own form of art. We not only used these influences in our actual elements of Jazz Dance, but also through our use of movement and musicality^v.

As Americans began to notice their love for the slaves' creation of music and dance in the nineteenth century, whites developed their own form of Jazz Dance based off of the African movement. In minstrel shows Americans parodied what they believed to be the lives of slaves with music and dance. The shows would vary depending on the amount of performers and the degree of improvisation. After the enactment of the Fugitive Slave Act of 1850 a large amount of blacks began to replace the white-faced minstrel performers as they migrated north. The minstrel show was mostly a southern form of entertainment, until the African Jazz Dance mingled with minstrel shows and introduced the cakewalk^{vi}. The cakewalk was originally an African form of social dance where the couples walked around in a circle in competition for a prize, preferably for a cake. After the cakewalk was introduced the minstrel shows took this form of dance and found

more theatrical version to give the shows a grand finale. The addition of the cakewalk to the end of each performance gave the minstrel shows their popularity nationwide. Instead of competing for a cake prize with dance, they competed by parading in circles showing off their high kicks and innovative struts. The minstrel shows were only the beginning of African incorporated dance that was beginning to be developed throughout America. As the popularity of minstrel shows grew, new forms of Jazz dance proceeded to grow as well. The next form of Jazz Dance that was introduced was Vaudeville. There were many types of dances that were developed during the era of the Vaudeville shows; Eagle Rock, Slow Drag, Buzzard's Lope, and Buck-and-Wing^{vii}. The buck-and-wing was the most usual of these dances. The Irish jig and English clog influenced the creation of this new dance. Buck-and-wing was developed off the fast footwork and legwork with very small upper body movement. The music that was used was based off of the standard African music, which emphasizes the second beat, in the one-two counts in comparison to the emphasis on the first beat in European music^{viii}. This new emphasis of beats in American music brought about the use of the musical term, syncopation. This was a major turning point in Jazz Dance, without the use of syncopation there is no Jazz. As the music continued to evolve and change, so did Jazz Dance. ~~The~~ Buck-and-wing's awkward movement was then seen to develop into a more elegant style of Jazz Dance, soft-shoe^{ix}. Even though black dancers were the soul reason for the development of Minstrel and Vaudeville shows, they struggle to gain a place in the Jazz Dance world as an ensemble dancer. Discouraged, most black dancers then decided to move to Europe where they began introducing their innovative forms of Jazz Dance to the other side of the world. The decision to migrate to Europe was a success for the black performers and they were well received by the European culture^x.

start here!
The minstrel period was only the beginning of the journey through Jazz Dance for America. As the period was rounding out, ragtime rhythms ^{were} becoming all the rag in America. *e* (26)

Ragtime bands took the syncopated rhythms of buck-and-wing music and meshed it with a more structuralized feel. With the new introduction of this music hundreds of new dances were created *change new work here* and phased through the ballrooms in a five-year period between 1910 and 1915. All of these fast-paced dances that were indeed phased out quickly paved the way for the famous dance duo of Vernon and Irene Castle^{xi}. The Castles took the hectic dances and codified them into more refined and elegant dancing fit for high-society circles. With this reform came the famous dance, *(27) created by Harry Fox* the fox trot. *and it still performed today* Out of all of the dances introduced during the 1910's the fox trot was the only one that survived. As the world went to war for the first time, dancing grew once again in popularity.

Dancing could be found in most public venues including restaurants and cabarets. This growth solidified the form of Jazz music, where brass instruments began to be introduced into the world of Jazz Dance, and record players came about^{xii}. *spreading the music beyond the need for public performance*

As the end of the World War I was nearing, Americans were looking forward to the new years of re-growth and wealth. During the 1920's the Jazz Dances that came forward were influenced by American's need to cut lose and be free again without the weight of war on America's shoulders. This once missing dynamic added a new quality to Jazz Dance. The direct growth of Jazz Dance during this era could be linked to the creation of Dixieland jazz music. This music with it's quick ragtime beat spread fast through New Orleans, Chicago, and finally to *(28)* New York^{xiii}. This time period also began the development of Broadway musicals. This newfound form of entertainment and performance gave Jazz Dance another edge in the rapidly growing dance world. With shows like "Runnin Wild" and "Shuffle Along" coming out in America dances such as the Big Apple, Black Bottom, and Charleston gained their own

following and popularity. Another large milestone during the 1920's was the introduction of talkies. With this new craze audiences left the musical world and spent their time in the movie houses. The years of the Depression effected America in many ways, not just in the stock market. Jazz Dance thrived through out the years of the Great Depression, even with no money, people still needed to dance. Dancing gave Americans their escape from reality for a few hours into the world of Jazz Dance and big band music. Along with big band music came the era of swing music. Swing music took off of improvisation during big band music performances. With the musicians beginning to improvise as they played a new form of Jazz Dance began to emerge as well. Two of the most popular dances of this time were the jitterbug and boogie-woogie. With these new forms of exciting movement developing in the dance world, television took the jump to capitalize on this opportunity. By 1933, two films introduced the Golden Era, "42nd Street" and "Flying Down to Rio"^{xiv}. The two choreographers Fred Astaire and Busby Berkley that of these movies paved the way for a new and important era of Jazz Dance. The releases of these two movies were only the beginning of the list of films that were produced during this time era. So many stars were born in this time period, and Jazz Dance continued to be formed and molded in such a strong style of dance right into the 40's.

Just when American though Jazz Dance was going to peak again, World War II stopped it in it's tracks. With all the young men enlisting in the war efforts the attendance in the dance clubs soon fizzled out. Along with the lack of people in the clubs, the more intricate forms of jazz music began to make dance moves much to complicated for the average citizen to keep up. As the social form of Jazz Dance began to fade out, professional training began to phase in^{xv}. During this time period of developing Jazz Dance into a more professional form of dance Jazz *superior* Dance training was taking discipline influences off of modern and ballet technique. In the earlier

forms of Jazz Dance formal training was not necessary to be a performer. However as modern Jazz Dance was beginning to formulate professional training was becoming a mandatory element of Jazz Dance. Once this more formularized Jazz Dance was formed, jazz dancers were slowly gaining the respect of modern and ballet dance choreographers. Choreographers Agnes de Mille, Jerome Robbins, and Gene Kelly made their mark in the Jazz Dance world of Broadway and television, and lead Jazz Dance into a whole new era of style and class. They weren't the only ones capitalizing on the spread of Jazz Dance, Jack Cole, a trained modern dancer developed a new innovative style of jazz training technique^{xvi} His training was centered around body isolations, and the natural flow of the body's movement from one motion to the next. Jack Cole was labeled the father of Jazz Dance in the 1940's era and his new training technique really gave Jazz Dance a new name.

The next decade came with a brand new attitude, a much more serious themed idea. All the musicals and dances produced within the next fifty years. Broadway musicals became more geared toward real life scenarios, and social dance came to a standstill. As Jazz Dance became more and more professional based social dancing continued to diminish. Late into the 60's social dance made a bit of a come back with the Twist, but even then social dance never fully came back full swing. Into the 70's audiences became more into other types of entertainment forms. At this time there was a huge variety of music begin introduced so it took the spotlight from the world of dance. TO get the attention back into the world of dance, choreographers began developing different styles of Jazz Dance for each music genre, this step however did not grow popularity overnight like much of the other dances, it took time.

Like every fad there is always a point of regression, and Jazz Dance had one as well.

During the 1990's there was little to none new choreographers stepping out and creating new

Disco was big - it had influence from Caribbean dance. Salsa. That was the new social dance.

✓ it began in 1981 and Javel's died etc.
 movement to shock the world with. Another downside during this time era was the AIDS epidemic. Unfortunately Jazz Dance lost many of their big name Jazz Dance choreographers to this epidemic. This was a time era where Jazz Dance and Broadway seemed to be fading away. Luckily about seven years into this regression of Jazz Dance, world famous choreographer Bob Fosse came and saved the day. At this time Bob Fosse began developing his own form of Jazz Dance technique, Fosse style. Bob's new movement began the slow and steady regain of Jazz Dance in the world of dancing and paved the way for the 2000's to come right back in.

In the 2000's Jazz Dance has become a very well known style of dance. Jazz Dance can be found everywhere, from industrials to commercials to cruise ships to awards galas. Jazz Dance has also even expanded to the competitive venues for younger Jazz Dancers. With the introduction of the competitive style of Jazz Dance came very many controversies, most geared towards the preservation of the actual art form of Jazz Dance. Jazz Dance has continuously been a growing and changing art form and doesn't seem to be ready to settle down anytime soon. As Jazz Dance continues to succeed and fail throughout the years new forms of Jazz Dances will continue to thrive through and create new ways of moving to music. *and expressing*

ⁱ Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978), 9.

ⁱⁱ Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005), 1.

ⁱⁱⁱ Pryor and Kraines, *Jazz*, 1.

^{iv} Pryor and Kraines, *Jazz*, 2.

^v Pryor and Kraines, *Jazz*, 2.

^{vi} Pryor and Kraines, *Jazz*, 2.

^{vii} Pryor and Kraines, *Jazz*, 26.

^{viii} Pryor and Kraines, *Jazz*, 2.

^{ix} Pryor and Kraines, *Jazz*, 3.

^x Pryor and Kraines, *Jazz*, 3.

^{xi} Pryor and Kraines, *Jazz*, 3.

^{xii} Pryor and Kraines, *Jazz*, 4.

^{xiii} Pryor and Kraines, *Jazz*, 4.

^{xiv} Pryor and Kraines, *Jazz*, 6.

Gus Giordano
 Luigi
 Steven Black
 Matt Mattox
 Joe Tremaine
 Lynn Simonson

^{xv} Pryor and Kraines, *Jazz*, 8.

^{xvi} Pryor and Kraines, *Jazz*, 11.

DANCE PERSPECTIVES ESSAY - RUBRIC for Final Paper

Prof. Judith Scalin and Teresa Heiland

revised 10/24/

STUDENT: Taylor Foresee

Dance Program, Loyola Marymount University

Fulfillment of the Assignment and Creative Approaches to Topic

	Absent	Below Ade	Adequate	Good	Excellent
Author creatively brings together ideas from texts and source materials from dance, core, and elective classes.					✓
Essay is written in a scholarly voice and successfully reveals the writer's point of view.				✓	
Author cites an appropriate number of sources in-text for this length essay and properly constructs a variety of ways to cite sources in the text.		②			①
Essay presents the topic in a fresh, clever, explorative and/or inquisitive way.				✓	
Personal significance of the topic is evident by the voice used (without using I/we).					✓

Crafting and Shaping of Ideas and Guiding Reader

Paragraph one and the beginning of the essay capture the reader's attention and guide the reader to want to read more.				✓	
Thesis is easily identifiable, insightful, sophisticated and crystal clear. Connects well with paper title.					✓
Author uses an appropriate number of details to clearly make a statement, unfold a purpose and support the thesis of the paper.					✓
Author uses primary & supplementary source information to strengthen each point.					✓
Paragraphs are well structured so they have a focus and topic sentence.			✓		
Pacing of the essay is well crafted, organized, and keeps the reader engaged and eager to continue reading.				✓	
The essay is organized, revealing an idea that is complete, connected and explored in-depth.				✓	
Excellent transitions guide reader from point to point and paragraph to paragraph.			✓		
Author describes authors, dances, places, times, dates, books, and ideas, representing them with appropriate detail, accuracy, and sufficient information so that the reader understands the source and concept.		✓			
The body of the paper is organized so that the concepts evolve into a clear conclusion. The conclusion pulls together the main ideas, and topics and primary text(s) are employed in the paper in a meaningful way.					✓

Mechanics

Sentence structure, syntax, conventions of grammar, punctuation, and diction are excellent.			✓		
Essay is spell-checked and contains minimal to no spelling or punctuation errors.				✓	
Essay includes correct use of Chicago Manual of Style citation style.					✓
Citation list is sufficient: it includes at least 2 primary text sources (3 is better) and cites original book/journal sources for knowledge gained in courses you've taken..					✓
Essay conforms in every way to format requirements (1" margins, 7-10 pp, dbl space, etc).					✓

Deadlines Met: First meeting with Teresa: ✓
 First Draft Due Dat met: ✓
 First Draft Meeting (if necessary): ✓
 Final Draft Due Date met: ✓

Grade:

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Taylor Forsee

Keeping Jazz History Alive, Full Force

11/29/11

Senior Thesis: Final Dance Perspectives Essay

*You definitely are onto
important topics, and these alone
is exciting. The main extended important
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Today, America is known as the land of ample opportunities, but it was a long and challenging road to gain the status of a free, democratic society. Our country has been through many historical events and major cultural changes to be able to offer such privileges to our citizens, and along that bumpy road jazz dance was created. In a time where America was a struggling, developing country, jazz dance, on the contrary, was a rapidly developing art form. The many forms of jazz dance found in America reflect our ever progressing, diverse culture. Even though jazz dance has such a strong and stable foundation in the dance history of our country, much like most of our cultural elements, jazz dance did not have its origins created here in America.

Jazz dance has its own unique energy in comparison to other forms of dance such as modern or ballet. To fully understand where jazz dance's energy comes from, a dancer must take a look into the collective society of West African people. Let's take a hop, skip, and a jump back into a place where dance was filled with basic drumbeats and grounded movement. This stomping of feet and clapping of hands to these basic rhythms was the beginning of a rare art form, African form of jazz dance.ⁱ Dance is still found in almost every element of life in Africa.

Whether it is in celebration or mourning, dance is used as a form of functional communication.

*"Just as it was impossible for West African to conceive of music without dance, it was impossible for them to imagine an individual without a group."*ⁱⁱ

This quote from the book *Jazz Dance Today*, written by Lorraine Person Kreigel and Kim Chandler-Vaccaro, explains just how important community building was to the foundations of jazz dance. In these types of communities strong ties were formed due to the importance of community art making. In this culture, expression was encouraged and shared among each other because Africans give themselves to the greater good of the community. The jazz dance form of

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② only use block quotes when you have at least 40 words

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pulsation
African movement resembles the concept of a pulsating body. This is accomplished by dancing very low to the ground, with bent knees, and emphasized body isolations.ⁱⁱⁱ This style differed greatly from the other forms of dance found across the world, especially in comparison to the rigid and structured motions of European dancing. European dance focused on isolating movement in only certain areas of the body such as the arms, legs, and head placement. However African dance moves all parts of the body. Bending of the arms, legs, torso in an angular motion, to then scuff, stamp, and hop created an asymmetrical way of moving the body in a fluid manner.^{iv} Today this style of movement is viewed as a collective form of jazz dance, but if we were to actually go back in time, we would see that there were many forms of jazz dance in Africa, one for each tribe. Each tribe has set ritual dances for all occasions, these unique dances help distinguish each tribe from one another. One can classify the dances according to their rhythms, which change depending on the type of ritual being performed. No two rhythms in a dance are alike. The music in Africa included numerous amounts of rhythms at once, and the dancers often would move each body part to a different beat.^v Each rhythm and its choreographed dance is unique in its own way. This use of rhythm is the distinct fundamental component of jazz dance and could be later found in music such as ragtime, jazz, and rock'n'roll.

African slaves were first brought to Latin America around the year of 1510, and as the slave trade began to rise, it was only a matter of time before slaves were found in Northern America as well. In America most slave owners allowed music and dance within the slave culture, but African ceremonies and crafts were prohibited.^{vi} The many attempts of slave uprisings caused this privilege to not last very long for the slaves in America. After the slave owners passed the Slave Act of 1740, African slaves were no longer allowed to perform their native music and dances. Luckily, for the development of jazz dance, this act did not stop the slaves

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from practicing their dancing and their culture in hiding. Instead they made music by clapping their hands, stomping their feet, and using their voices.^{vii} As time began to go forward, Americans gradually began to introduce European music and dances to the slaves. This introduction began the, soon to be, long fusion of West African music and the traditional dances of Europe. The beginning form of jazz can only be found in the original movements of the African people. Many influences of the African form of jazz dance could be found as Americans began to develop jazz dance into an American own form of art. Authors Minda Goodman Kraines and Esther Pryor of Jump into Jazz believed that Americans not only used these influences in the actual elements of jazz dance, but also through the use of movement and musicality.^{viii} They were not the only authors to believe in where the foundations of jazz dance's influence came from. Along with the fusion of music came the fusion of jazz dance technique.

Authors Kriegel and Vaccaro stated that:

"Gradually, in this way, the rhythms, purpose, and soul of West African music dance traditions began the centuries-long fusion with the harmonies and melodic structures of European music"

As Americans began to notice their love for the slaves' music and dance in the nineteenth century, whites began to teach their slaves European hymns and popular songs and dances so that the slaves could be used to bring a more European style entertainment to Americans.^{ix} In minstrel shows, Americans originally parodied what they believed to be the lives of slaves with music and dance. The shows varied depending on the number of performers and the degree of improvisation. Before the enactment of the Fugitive Slave Act of 1859 whites were found to be performing these minstrel shows. However, after the Fugitive Slave Act of 1859, a large number of blacks began to replace the black-faced white minstrel performers as they migrated north. The

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minstrel show was mostly a southern form of entertainment, until the African form of jazz dance mingled with minstrel shows and introduced the cakewalk.^x The cakewalk was originally an African form of social dance where ^{the} couples walked around in a circle in competition for a prize, preferably for a cake. After the cakewalk was introduced the minstrel shows took this form of dance and found more theatrical version to give the shows a grand finale. The addition of the cakewalk to the end of each performance gave the minstrel shows their popularity nationwide. Instead of competing for a cake prize with dance, they competed by parading in circles showing off their high kicks and innovative struts. The minstrel shows, once performed with white performers, were only the beginning of African incorporated dance that was beginning to be developed throughout America.

As the popularity of minstrel shows grew, new forms of jazz dance proceeded to grow as well. The next form of jazz dance that was introduced was Vaudeville. There were many types of dances that were developed during the era of the Vaudeville shows; Eagle Rock, Slow Drag, Buzzard's Lope, and Buck-and-Wing.^{xi} The Buck-and-Wing was the most unusual of these

dances due to its nature to be performed on the offbeat, or upbeat of the music. The Irish jig and English clog influenced the creation of this new dance. Buck-and-Wing was ^{a development of} developed off the

fast footwork and legwork with very small upper body movement.⁸ The music that was used was

^{Handwritten: African music was used as the basis, emphasizing...} based off of standard African music, which emphasizes the second beat, in the one-two counts in

comparison to the emphasis on the first beat in European music.^{xii} This new emphasis of beats in

American music brought about the use of the musical term ^{new approach} syncopation. This was a major

turning point in jazz dance, without the use of syncopation, there is no jazz. As the music

continued to evolve and change, so did jazz dance. The Buck-and-Wing's unusual movement

was then seen to develop into a more elegant style of jazz dance, Soft-Shoe/Soft-Shoe dancing

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was very fluid and had a gliding element to it in comparison to the choppy feel of the Buck-and-Wing dances. The Buck-and-Wing fast and tight movements had to be adapted as the aesthetic of music evolved into a more graceful melodic line.

Most of the dances developed in the Vaudeville time period were all forms of black social dances that were performed by whites and copied from black dancers in Europe and the black musical circuit.^{xiii} Even Vaudeville was much like the minstrel shows, an imitation of black dancers performed by white dancers. **It has been said that the history of jazz is a history of*

black invention and white exploitation".^{xiv} Whites would perform black dance and perform on a stage in blackface, and by doing this they took away the performance jobs of the actual inventors of the jazz movement, blacks. Even though black dancers were the sole reason for the

development of Minstrel and Vaudeville shows, blacks struggled to gain a place in the jazz dance world as ensemble dancers. Discouraged, most black dancers then decided to move to Europe where they began introducing their innovative forms of jazz dance to the other side of the world.

The decision to migrate to Europe was a success for the black performers and they were well received by the European culture.^{xv} Josephine Baker, Buddy Bradley, and Sidney Bechet are among the many that experienced a successful career in dance due to their move to Europe.^{xvi}

The minstrel period was only the beginning of the journey through jazz dance for America. As the period was rounding out, ragtime rhythms were becoming all the rage in America. Ragtime bands took the syncopated rhythms of buck-and-wing music and meshed it with a more structuralized feel. *"Ragtime was an infectious rhythm that helped create a new era in music".^{xvii}* With the new introduction of this music, hundreds of new dances were created and brought through the ballrooms in a five-year period between 1910 and 1915. All of these fast-paced dance fads that were indeed gone through quickly paved the way for the famous dance duo

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of Vernon and Irene Castle.^{xviii} The Castles took the hectic dances and codified them into more refined and elegant dancing fit for high-society circles. With this reform came the famous dance created by Harry Fox, the foxtrot, which is still performed today. As the world went to war for the first time, dancing grew once again in popularity. Dancing could be found in most public venues including restaurants and cabarets. This growth solidified the form of jazz music, where brass instruments began to be introduced into the world of jazz dance, and record players came about, spreading the music beyond the reach of performance.^{xix}

As the end of the World War I was nearing, Americans were looking forward to the new years of re-growth and wealth. During the 1920's the jazz dances that came forward were influenced by American's need to cut lose and be free again without the weight of war on America's shoulders. This once missing dynamic added a new quality to jazz dance. The direct growth of jazz dance during this era could be linked to the creation of Dixieland jazz music. This music, with its quick ragtime beat, spread ^{quickly} fast through New Orleans, Chicago, and finally to New York.^{xx} Dixieland jazz music was based off of ragtime music but it added speed so that it gave the music a more free feel, letting the body move at a much more rapid pace. With increasing the pace of the body came to abilities to let loose and break away structured dancing. This time period also ^{included} began the development of Broadway musicals. This newfound form of entertainment and performance gave jazz dance another edge in the rapidly growing dance world. With shows like "Runnin Wild" and "Shuffle Along" coming out in America dances such as the Big Apple, Black Bottom, and Charleston gained their own following and popularity. During the 1920's the Charleston dance was the king of all dances. "It seemed you either Charlestoned, or you didn't dance at all."^{xxi} The Charleston ^{brought even more} went back to using body isolations, much like the black social

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dances that included hand clapping and foot stamping. Another large milestone during the 1920's was the introduction of talkies.

With this new craze, audiences left the musical world and spent their time in the movie houses. The years of the Depression effected America in many ways, not just in the stock market. Jazz dance thrived through out the years of the Great Depression, even with no money, people still needed to dance. Dancing gave Americans ^{an} their escape from reality for a few hours into the world of jazz dance and big band music. Along with big band music came the era of swing music. Swing music took off of improvisation during big band music performances. With the musicians beginning to improvise as they played, a new form of jazz dance began to emerge as well. Swing music left much room for movement and improvisation. The beats were much lengthier and had more space for movement to slow down and ride the melody. Two of the most

popular dances of this time were the jitterbug and boogie-woogie. With these new forms of exciting movement developing in the dance world, television took the ^{leap} jump to capitalize on this opportunity. One man, Busby Berkley, really stepped up and brought forward a new, innovative way to shoot dance films, close-ups, and his trademark, over-head shots.^{xxii} By 1933, two films introduced the Golden Era of dance films, "42nd Street" and "Flying Down to Rio".^{xxiii} The two choreographers, Fred Astaire and Busby Berkley, paved the way for a new and important era of jazz dance. The releases of these two movies were only the beginning of the list of films that were produced during this ^gtime era. So many stars were born in this time period, and jazz dance continued to be formed and molded in such a strong style of dance, right into the 40's.

Just when American ^s ^t though jazz dance was going to peak again, World War II stopped it in its tracks. With all the young men enlisting in the war efforts, the attendance in the dance clubs soon fizzled out. Along with the lack of people in the clubs, the more intricate forms of jazz music

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began to make dance moves much too complicated for the average citizen to keep up. As the social form of jazz dance began to fade out, professional training began to phase in.^{xxiv} During this time period there was a large emphasis on developing jazz dance into a more professional form of dance training. Jazz dance was taking discipline ^{word choice} influences off of modern and ballet technique. In the earlier forms of jazz dance, formal training was not necessary to be a performer. However, as modern jazz dance was beginning to formulate, professional training was becoming a mandatory element of jazz dance. Once this more formalized ^{not a word} jazz dance was formed, jazz dancers were slowly gaining the respect of modern and ballet dance choreographers.

Choreographers Agnes de Mille, Jerome Robbins, and Gene Kelly made their mark in the jazz dance world of Broadway and television, and lead jazz dance into a whole new era of style and elegance. ^{These three choreographers} They weren't the only ones capitalizing on the spread of jazz dance, Jack Cole, a trained modern dancer developed a new innovative style of jazz training technique.^{xxv} His ^{method?} training was centered around body isolations, and the natural flow of the body's movement from one motion to the next. His style emphasized the use of plié, compressed energy, and a great ^{of being} sense to be able to manipulate rhythm while dancing.^{xxvi} Jack Cole was labeled the father of jazz dance in the 1940's ^{redundant} and his new training technique really gave jazz dance a new name.

The next decade came with a brand new attitude. All the musicals and dances produced within the next fifty years ^{syntax - just get rid of last 2 words.} had a much more serious themed idea. Broadway musicals became more geared toward real life scenarios, and social dance came to a standstill. As jazz dance became more and more ^{syntax} professional based social dancing continued to diminish. Late into the 60's social dance made a bit of a come back with the Twist, but even then social dance never fully came back full swing. Into the 70's audiences became more ^{interested} into other types of entertainment forms. At this time there was a huge variety of music begin introduced, so it took

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the spotlight from the world of dance. To get the attention back into the world of dance, choreographers began developing different styles of jazz dance for each music genre, this step, however, ^{same idea repeated} did not grow popular overnight, and it took time. cite

Like every fad there is always a point of regression, and jazz dance had one as well.

During the 1990's there ^{were few} was very little new choreographers stepping out and creating new movement to shock the world with. Another downside during this time ^{low redundant} era was the AIDS mitchell

epidemic. Unfortunately jazz dance lost many of their big name jazz dance choreographers to this epidemic. ^{such as} This loss of such innovative choreographers was the beginning of the confusion try not to end sentences with preposition

on what jazz dance today is. A professional New York jazz dancer, Dan Hogan says, "Today's

jazz dancers are not even sure what they are doing is jazz" ^{when interest in} ^{xxvii} This was a time ^{era were} jazz

dance and Broadway seemed to be fading away. Not only did American jazz dance lose the ^{its}

inventors, but ^{it lost} also many of the well-trained assistants, performers, scholars, and dance partners.

With very ^{few} little jazz dancers ^{remaining} left to carry on the strong technique legacy, jazz dance quickly began

to diminish. Luckily about seven years into this regression of jazz dance, world famous cite

choreographer Bob Fosse brought forward a brand new idea for the future of jazz dance. At this

time Bob Fosse began developing his own form of jazz dance technique, the Fosse style. ^{Bob's Fosse}

new movement began the slow and ^{steadily} ^{regain} of jazz dance in the world of dancing and

paved the way for the 2000's to come right back in. ^{syntax}

In the 2000's jazz dance has become a very well known and popular style of dance. Jazz

dance can be found everywhere, from industrials ^{xxviii} to commercials to cruise ships to awards

galas. There are many different styles of jazz dance in today's society, which are mostly broken

down by what city the dancer is in. The three main dance cities today are New York, Los

Angeles, and Chicago, each city training their own style of jazz dancers. Jazz dance has also

even expanded to the competitive venues for younger jazz dancers. With the introduction of the competitive style of jazz dance came ~~very~~ many controversies, most geared towards the preservation of the actual art form of jazz dance. Jazz dance has continuously been a growing and changing art form and doesn't seem to be ready to settle down anytime soon. As jazz dance continues to succeed and fail throughout the years, new forms of jazz dances will continue to thrive through and create new ways of moving to music. The 2000's are a whole other chapter to be researched and discovered. However very little documentation has been done thus far, causing American jazz dancers to question again, ^{vi} "What is jazz dance today?"

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- ⁱ Gus Giordano, *Anthology of American Jazz Dance* (Illinois: Orion Publishing House, 1978), 9.
 - ⁱⁱ Kimberly Chandler-Vaccaro and Lorraine Person Kriegel, *Jazz Dance Today* (Minneapolis: West Publishing Company, 1994), 80.
 - ⁱⁱⁱ Esther Pryor and Minda Goodman Kraines, *Jump into Jazz: The Basics and Beyond for the Jazz Dance Student* (New York: McGraw-Hill, 2005), 1.
 - ^{iv} "African Influences on Swing Dance." Lindy Hop, The Original Swing Dance. <http://www.savoystyle.com/african.html> (accessed November 3, 2011).
 - ^v African Influences on Swing Dance
 - ^{vi} Pryor and Kraines, *Jazz*, 1.
 - ^{vii} Vaccaro and Kriegel, *Jazz Today*, 81.
 - ^{viii} Pryor and Kraines, *Jazz*, 2.
 - ^{ix} Vaccaro and Kriegel, *Jazz Today*, 81.
 - ^x Pryor and Kraines, *Jazz*, 2.
 - ^{xi} Pryor and Kraines, *Jazz*, 26.
 - ^{xii} Pryor and Kraines, *Jazz*, 2.
 - ^{xiii} Marshall Sterns and Jean Stearns, *Jazz Dance: The Story of American Vernacular Dance* (New York: Macmillan and Co., 1968).
 - ^{xiv} Vaccaro and Kriegel, *Jazz Today*, 82.
 - ^{xv} Pryor and Kraines, *Jazz*, 3.
 - ^{xvi} Vaccaro and Kriegel, *Jazz Today*, 82.
 - ^{xvii} *That's Dancing!*. DVD. Directed by Jack Haley Jr. Los Angeles: Metro-Goldwyn-Mayer, 1985.
 - ^{xviii} Pryor and Kraines, *Jazz*, 3.
 - ^{xix} Pryor and Kraines, *Jazz*, 4.
 - ^{xx} Pryor and Kraines, *Jazz*, 4.
 - ^{xxi} *That's Dancing!*, 1985.
 - ^{xxii} *That's Dancing!*, 1985.
 - ^{xxiii} Pryor and Kraines, *Jazz*, 6.
 - ^{xxiv} Pryor and Kraines, *Jazz*, 8.

^{xxv} Pryor and Kraines, *Jazz*, 11.

^{xxvi} Boross, Bob. "Jack Cole, Jazz Dance Choreographer, Film Choreographer." Bob Boross Freestyle Jazz Dance. <http://www.bobboross.com/page76/page83/page83.html> (accessed November 13, 2011).

^{xxvii} Vaccaro and Kriegel, *Jazz Today*, 84.

^{xxviii} Industrials—Dancing in venues such as corporate events, fashion shows, award shows, game shows, etc.

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